THE OFFICIAL MAGAZINE

KISS®

EXPOSED VIDEO

ROCK SCENE SPOTLIGHTS # 2

02942 $3.95
CAN. $4.50

COLLECTORS EDITION

PAUL STANLEY
TALKS ABOUT THE NEW
KISS VIDEO & ALBUM

ERIC CARR

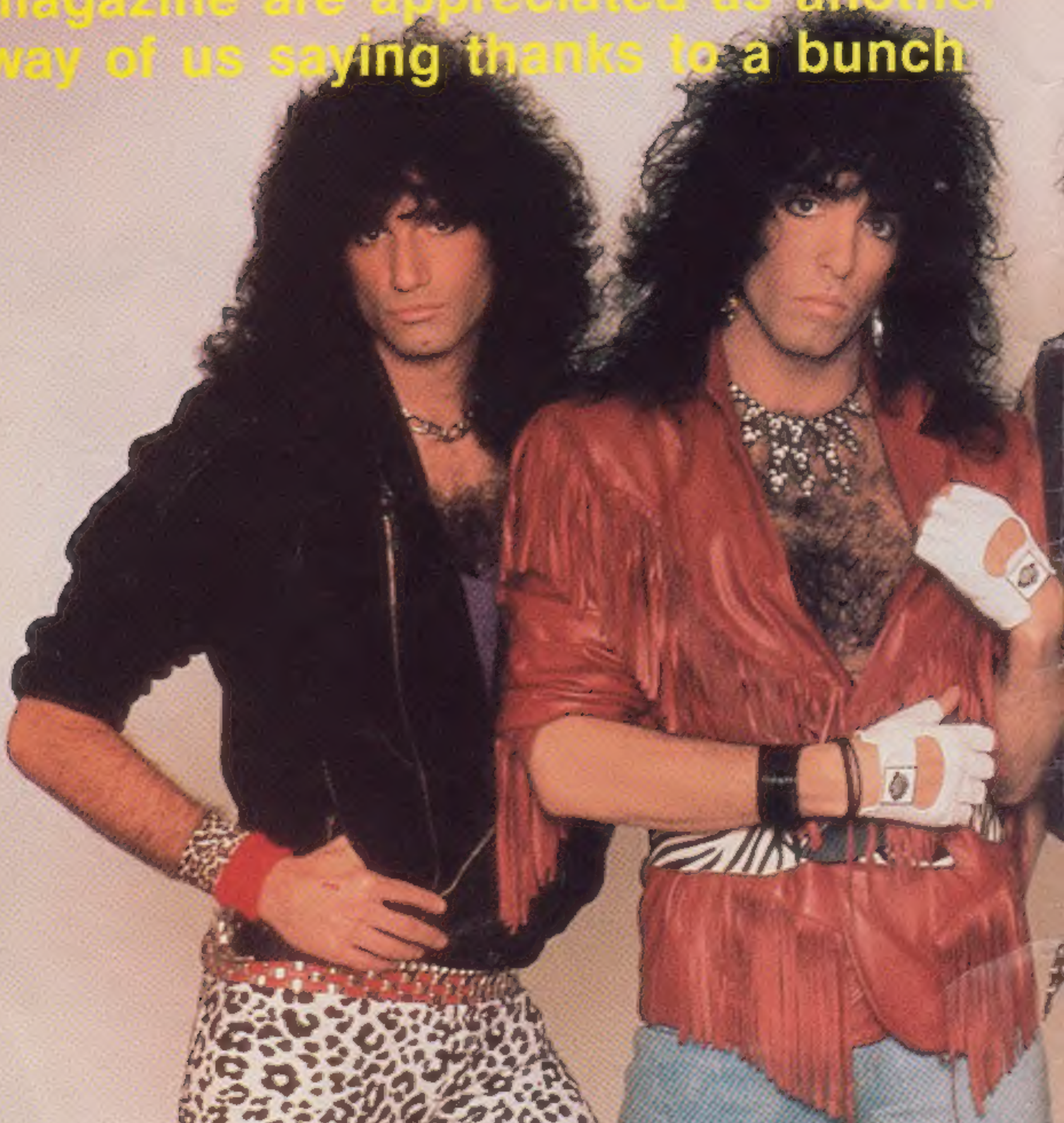
BRUCE KULICK

EXCLUSIVE INTERVIEW WITH
GENE SIMMONS

2
LIFE-SIZE
POSTERS!
COMPLETE
HISTORY!
EXCLUSIVE
PIX!

0 71486 02942 7 02

To Our Fans:
"Here's hoping that the video and magazine are appreciated as another way of us saying thanks to a bunch



Bruce

Paul

of people who have never let us down. We hope that you'll always say the same about us!"

Gene

Eric

KISS®

EXPOSED

Publisher
David Zentner

Creative Director
James Norcross

Editor
Kenny Kerner

Associates
Michael Amicone
Eddie Malluk

Art Director
Cindy Newton

Artists
Patra Catledge
Susan Toghia
Irene Zaragoza

Typographers
John Hill
Alice Nichols

VP Ass't to President & Circulation Director
Harry Neyenesch

Vice President & Director of Production
Scott Dorman

Production Manager
Buddy Weiss

ROCK SCENE SPOTLIGHTS #2, (KISS EXPOSED) July, 1987, is published quarterly by Tempo Publishing Company, Inc., 475 Park Avenue South, Suite 2201, New York, NY 10016. Vol. 1, No. 2. All Rights Reserved. Copyright © 1987 by Tempo Publishing Company, Inc. Unauthorized use of material is prohibited without the written consent of the publisher. Editorial Office: 6565 Sunset Boulevard, Suite 520, Hollywood, CA 90028.

7 KISS PHOTO ALBUM
Journey down memory lane with photos old and new. See KISS both before and after make-up in some of the most striking photos ever taken.

14 A CONVERSATION WITH GENE SIMMONS
Rock Scene's Editor-in-Chief talks with Kiss bassist Gene Simmons about the forthcoming album and the band's incredible 13-year reign.

20 A CONVERSATION WITH PAUL STANLEY
Kiss co-founder Paul Stanley talks with Rock Scene's Editor-in-Chief about the making of Kiss Exposed, and his plans to produce the next Poison album.

26 KISS THROUGH THE YEARS
Follow the members of KISS through their metamorphosis, from the early Kabuki make-up to today's flash look!

32 KISSTORY
A year-by-year breakdown that chronicles the 13-year history of Kiss. Everything you need to know about the greatest, most exciting rock 'n roll band ever!

36 FULL-COLOR POSTERS
Exclusive fold-out posters of KISS throughout their history!

61 VIDEO SECTION
Watch the Kiss Exposed video in the comfort of your home and follow along with a complete set of lyrics to all 14 music videos!

84 THE KISS KOLLECTION
Full-color photographs and exact release dates of the entire Kiss record catalog—all 20 LPs!

Photo: Mark Weiss

PAUL

Photo: Bob Gruen

KISS®

PHOTO ALBUM

Vinnie, Paul, Eric & Gene In Full Regalia.

Photo: Sam Emerson

Bruce, Paul, Gene & Eric Today.

Photo: Mark Weiss

Photo: Geoffrey Thomas

Vinnie, Paul & Gene Let Loose!

Gene & His Trusty Axe!

Paul Strikes A Pose.

Photo: Mark Weiss

Photo: Bob Gruen

Peter, The
KISS Kat.

Photo: Paul Cox

Eric As He Is Now.

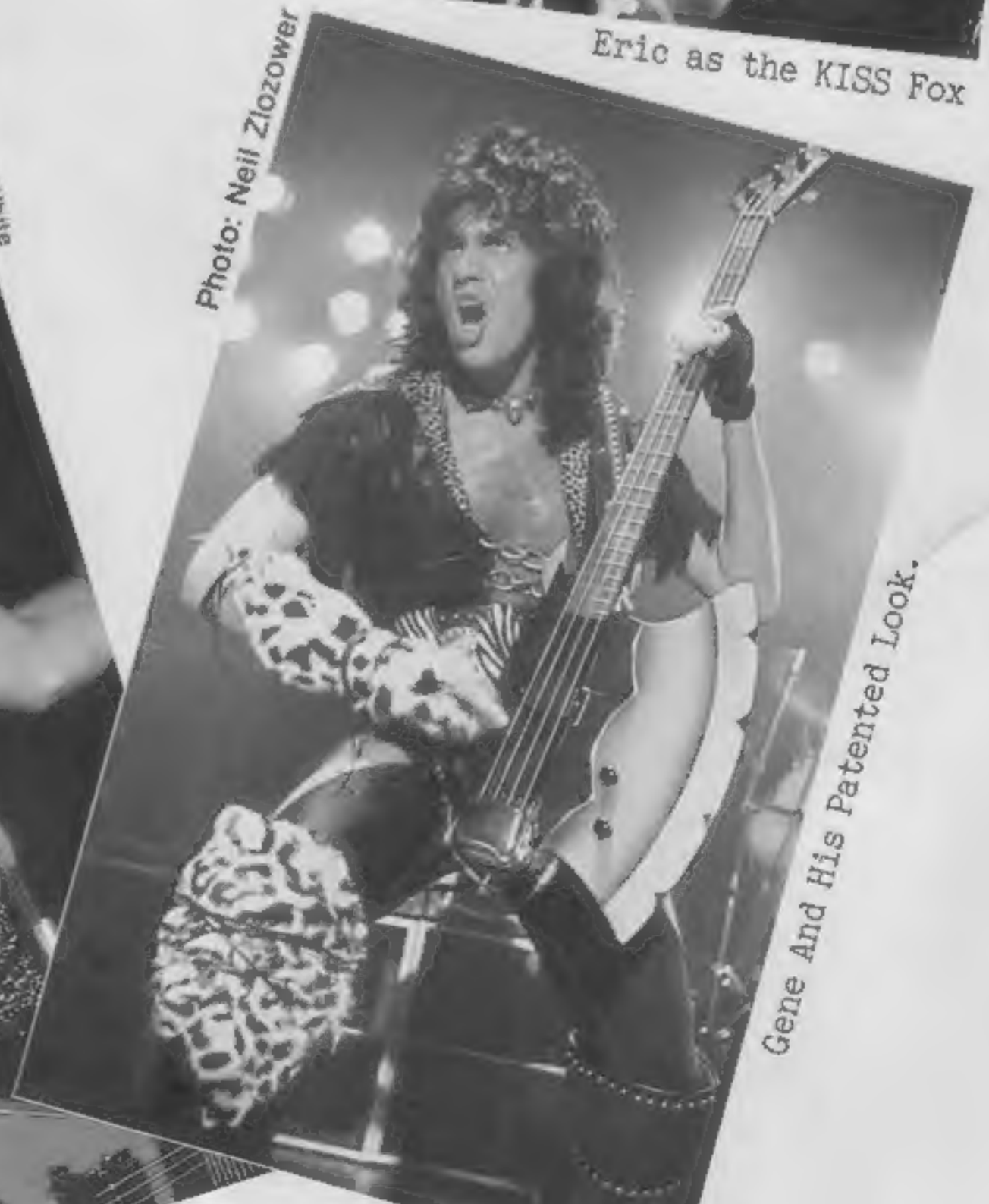
Photo: Sam Emerson

Eric as the KISS Fox

Photo: Frank White

Paul Has Some Fun.

Photo: Neil Zlozower



Gene And His Patented Look.

Photo: Bob Gruen

Ace In Full Costume.

Photo: Ross Halfin

Bruce Gets Dumped On.

Photo: Mark Weiss

Gene Now.

Photo: Frank White

Paul In The KISS Exposed Video.

First Gene Has One Girl On His Lap...

...Then Another Girl!

Gene & Paul Relax By The Pool.

ERIC
CARR
Photo: Ross Halfin
KISS 11

Paolo Neill Zlotowei

A CONVERSATION WITH GENE SIMMONS

by Kenny Kerner

Back in the early Seventies, Kenny Kerner was responsible for finding the KISS demo tape and bringing it to the attention of Casablanca Records President Neil Bogart, who ultimately signed the band. Kerner went on to produce Kiss' first two albums and has been in touch with Gene Simmons and Paul Stanley for the last 13 years. Currently the Editor of Rock Scene, Metal Mania, *and* Concert Shots, *Kerner was the natural choice to conduct this latest interview with Simmons.*

KK: You're currently finishing up a new KISS album with Ron Nevison (Heart, Ozzy Osbourne) producing. Tell me about it.

GS: Well, Ron and Paul, actually, have been friends for a while, and for the longest time Paul and I have been producing our own records. And it got to the point where the new record was about to happen and Paul sort of started having doubts, either about perspective or something or other, and it was Paul, really, who kept pushing for Ron. I kept saying, well look, what do we need outside people for? Let's just do it ourselves, we've always done it ourselves and we've certainly done okay. Not always, in the beginning, you produced our first two albums...

KK: But for the most part, you've produced yourselves.

GS: Yeah, you know that. So, after meeting with Ron, I came to the conclusion that though looking in the mirror you could see yourself, sometimes if you look too closely all you see are the same eyes staring back at you. In other words, if you hold your face too close to the mirror, you really see nothing. So this may be an interesting way to get a new perspective on the stuff. We certainly don't intend to bring out a Heart record, even though it was a wonderful kind of record, that's not what we're about. So I think it's gonna be an interesting collaboration. We have tons of songs, but a song that'll probably show up will be a Paul song called "Bang Bang You."

KK: That's not related to "Uh All Night," is it?

GS: No. Another song called "Crazy, Crazy Nights." Two of Paul's songs I'm pretty sure are gonna wind up on the record. And a couple of things that I've done, one is called "Hell or High Water," now everybody's been cowriting this stuff. Paul has been cowriting with, gee, I guess one of them is Holly Knight. And the "Hell or High Water" tune I co-wrote with Bruce Kulick. But I mean, realistically, I've got a stack of songs, there are almost 20 songs here on one cassette, and I'm doing another bunch. We always write a lot. You know, there's never been a problem with writing, that's for sure.

KK: So what's the projected release date for this LP? Spring? Summer?

GS: Late spring.

KK: Is there a tentative or a working album title?

GS: No. No, we're mulling things around, but nothing yet. I think you have to hear the music to sort of have a sense of what the entire thing is about

KK: Now, let's talk about the video. I saw *Kiss Exposed* the other day, and I laughed. It was wonderful. It's entertaining *and* musical, and let me tell you my favorite part, okay? My favorite part is the scene where you and Paul are sitting under one of those cabana tables by the pool, and you are attempting to tell this joke. And the straight face that you keep for about a minute is priceless. [*Laughter.*]

GS: I thought they were gonna cut away, and I said, I've gotta keep this. The day we shot the video [in Los Angeles] it was about 100 degrees hot. There was a heatwave.

KK: And what about the girls? Did they contribute to the heat?

GS: The girls, of course, were friends. Ooh, some nice-looking ones, too. Sluts of the world falling at our feet!

KK: This is your second long-form video. *Animalize* was just certified gold, right?

GS: Yeah. Well, that was a live concert one. This is more sort of a history. I'm not even sure it's history as much as a look behind the scenes.

KK: Whose concept was it to go all the way back in time?

GS: Well, our fans really keep clamoring for early footage, because that's the stuff a lot of them never got a chance to see. So we figured we'd stick in a piece here and a piece there.

KK: It was very, very, well done.

GS: Yeah, I think it was. I think people will like it.

KK: It appeared that Eric and Bruce are in the video for seconds. But the impression I got was that you and Paul were not really *in* the video, but were more or less storytellers, more or less historians in the video. And so it wasn't like slighting Bruce and Eric, it was just, here were the two cohosts.

GS: There was so much material filmed—we did so much schtick—that a lot of it was really, you know, very loosely done. We all wanted to have fun with it instead of trying to be actors. And although there was a script and those lines were written down, we really tried to have a good time with it. But the problem was that we shot so much that we had to edit lots of it. And so of course, Eric and Bruce—a lot of their stuff was cut out. But the truth is that we were more sort of the narrators of this thing, and

KK: You know, I always thought that the villain you played in *Runaway* was great. It was a beautiful villain—you love to hate the guy.

GS: Well thanks.

KK: Are there plans to recreate him in a sequel or something?

GS: No more bad guys.

KK: Really?

GS: Yeah, I'm not gonna do any more bad guys at all.

KK: Why?

GS: Because it's easy to get typecast. I want to get the girl at the end. I don't want to die at the end

KK: Well, you can get the girl, but then you just kill her.

GS: Yeah, that's it. Why didn't I think of that? Get her, then kill her. Yeah. You know, I have no problems playing bad guys, no problem at all, but I think sooner or later I've gotta show people, maybe myself too, that I can also be a good guy. Otherwise, you know, the trap door closes and that's it. It's like anything else, if you want to do more than one thing, you'd better make sure you do more than one thing early on.

KK: What's the secret to keeping a band together for so long? Is there a secret? Are you doing something that nobody else thought of?

GS: I think there's a simple idea. First of all, I don't believe [the band members] have to be pals that live together in a house. A lot of bands have this conception—hey, let's live together and, you know, we'll be like a hippie band. I think it's very detrimental. The best thing to do, in my opinion, is to make sure that the person you get involved with is responsible. And it doesn't have to be your friend, just as long as they show up on time, they do their work, they love what they're doing, period. And then make sure that you have time away from each other, so that when you see each other, you're happy. I don't care who it is that you care about; your mother, for instance, here's a really important person. Try to live with your mother every day. You'll want to kill each other.

KK: So it's the old "familiarity breeds contempt."

'This will be our 21st album, but you know, it's better than working for a living.'

GS: Absolutely. The best thing to do is to make sure that when you're together, it's really time that you want to be together, and then when you're not together, go do something else. Don't get in each other's hair. That way, it's always fresh.

KK: And it's basically business before friendship.

GS: No. Underlining it all is friendship; and the business side of it is a real cold world, but instead of the word business, I like to think of responsible. You've gotta be responsible. When the fans buy the tickets, you've gotta be straight. You've gotta get up on that stage and give them what it is that they paid their hard-earned money for. Whatever it is that you do, you have to be responsible. So I think one of the reasons why the original members are no longer in the band is they weren't responsible. When you start goofing off and when you think it's your band as opposed to everybody's band... And I think the secret to success, above and beyond talent and luck and a lot of other variables is just to be responsible.

KK: Speaking about straight, I saw your RAD [Rock Against Drugs] commercial about a week ago, and it was wonderful, the one with the mask that comes off. How did you get involved with that organization?

GS: They called me and wanted to know if I'd do that and I said, of course. You know, it's something I've always felt strongly about—

KK: I can remember that since day one, since we first met in '73 or '74, you've always been anti-drugs.

GS: Yeah, I just think it's the enemy of any sane person. I called Rick Baker, the Academy Award winner [*Greystoke*], and he put that entire costume together. That wasn't a mask I was wearing. That was a cut. Piece by piece, the shreds of skin and stuff that was on my face came off.

KK: It was great.

GS: Yeah, he really did a great job. The director, Gary Sherman, the guy that directed *Wanted· Dead or Alive*—he and I both sat down and wrote the script out. And then we filmed it. It was all done in one day.

KK: Do you do many anti-drug things, or was this the first?

GS: No, I do all sorts of things for anti-drug-related activity. But I never like to get on a soapbox and say, well, here's what I did. A lot of people like to underline all their activities to make sure that you know they're a good guy. But I don't like to talk about whether or not I give money to charity—you do what you believe you have to do, and that's it. I also didn't want to come onstage with a guitar strapped around my neck. That's the most boring... Anytime a musicians says anything, he uses his music as his crutch, you know? Put down all that stuff, just say what you feel.

KK: Yeah, as a human being.

GS: Yeah. I'm sick and tired of "I drink Michelob, and here's my guitar"... Get out of here...

KK: You guys must have been approached to do God knows how many commercials, and you've turned them down, pretty much.

Continued on page 30

GENE

PAUL

A Conversation With PAUL STANLEY

by Kenny Kemer

KK: I noticed in the credits to *Kiss Exposed* that you and Gene (and I think two other people) are credited with the storyline for the video. How did this thing all come about?

PS: To credit us with a storyline is like crediting somebody for the concept of living. That isn't a story, that's the life that rock 'n roll has brought forth.

KK: In all its decadence?

PS: Well, I don't know if decadence is the word for it—to me, it's my idea of Leave it to Beaver.

KK: The video was pretty much wall-to-wall nude women.

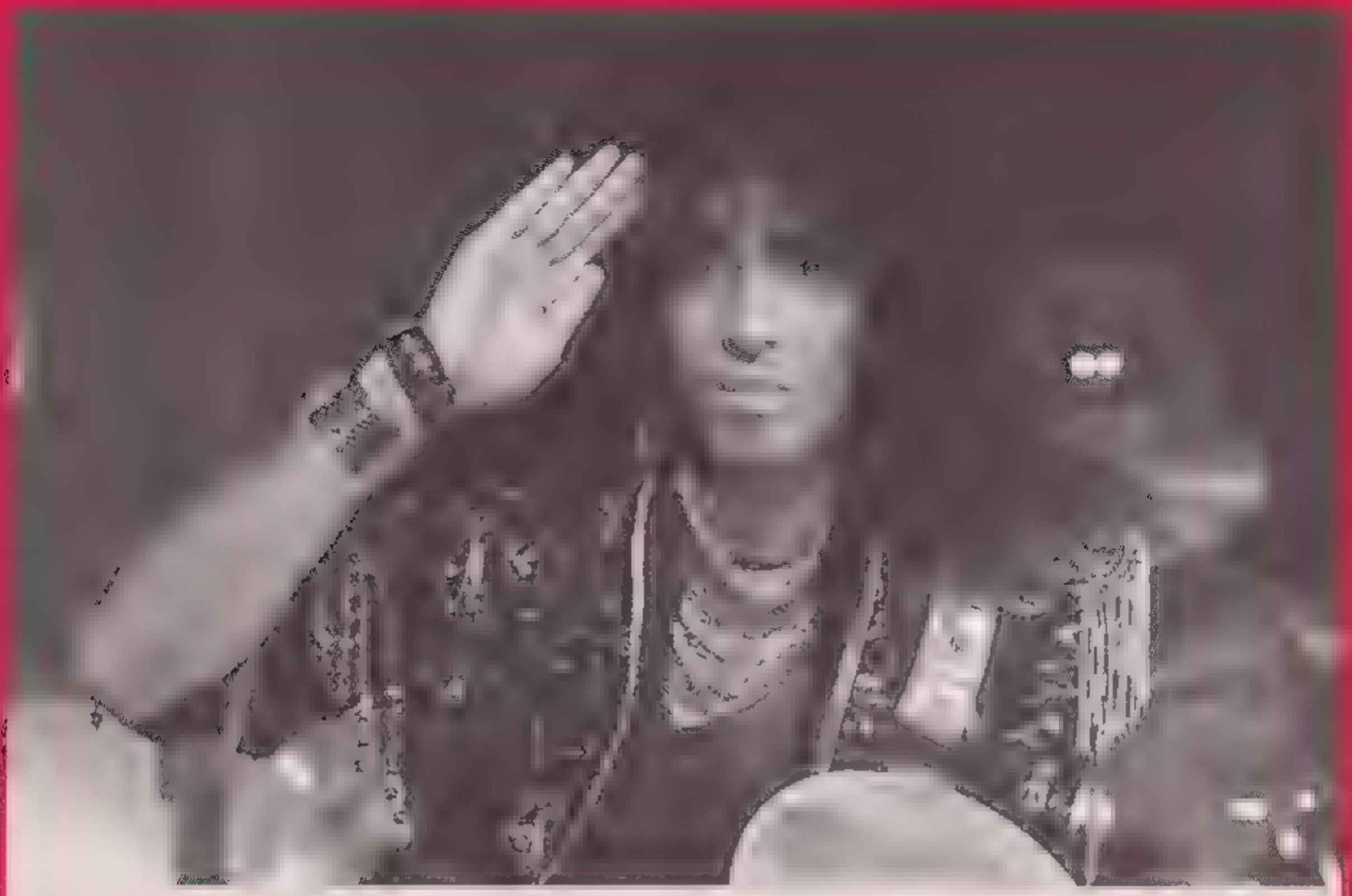
PS: Well, hell, you can't get too much of a good thing.

KK: That's true. So, you decided first of all that you didn't want another live performance video?

PS: We said what we had to say with the live video, which was kind of like a souvenir of that year's tour, and it documented what we were doing on stage that year. But there is no need for an update. The new video, *Kiss Exposed*, came out of the record company wanting to put out a compilation of our videos. And I always see that stuff as a real rip-off. In essence what they are doing is having the public pay the company back for the cost of the videos. I don't think that's necessarily fair—especially since you can tape them for free. So who needs it? I just thought as long as we're going to do that, let's give people something special. Let's give them something that's worth buying. So, I think the idea of getting a chance to see us lounging in our lifestyle and also giving people a chance to get to see some vintage concert footage which is totally unavilable is a good one. It's really a way to make this something special.

KK: It is, it was really entertaining and amusing as well. When I spoke to

Photo: Neil Zlozower



Gene I pointed out the one scene in the video where he was attempting to tell that joke and he just couldn't get the joke right.

KK: Well, Gene will never give Howie Mandell or Shecky Greene a run for the money—but then again, they sure can't play bass like he can.

KK: Now, the video was filmed in Los Angeles in what was proported to be your house.

PS: That's my house.

KK: Are you serious?

PS: Yeah.

KK: That is *really* your house?

PS: Yeah, that's my summer house.

KK: I didn't know that. I got the impression that it was just a location site—somebody found a gigantic house and...

PS: No.

KK: All the furnishings in it were yours?

PS: Yeah.

'The secret to longevity is staying relevant.'

KK: So basically, you just opened the door and everything was all ready. The women were probably there from the day before?

PS: It was just another way to say thank you to the fans. It's got to make everybody feel good when they know that they made this possible. It's kind of like another variation on the theme of send somebody to camp. Send this boy to camp. Send this band to a life of sleaze.

KK: Who's idea was it to go all the way back to '74-'75 in videos?

PS: That's almost the earliest footage we have and it's special to us. We kind of figured—what would we want to see? Which is always what it comes down to. And that's really us as an opening act. And, at the time when we did that we were stuck in San Francisco. Me and Peter and a roadie were pooling our money to eat. We were stuck in a hotel for days 'cause shows got cancelled and we had no money to leave and, it was a real great time, I mean it really was—truthfully. The thing that makes those kinds of times so great is when you're living them you know that they won't last or that it will make great stuff for a film, so it was really fun and the only earlier footage is some footage of us at Coventry [a club] announcing that we've been signed to a record label. And I don't know where that was, I don't know that that's so easy to find. As it is, we must have 40 concerts on tape. We just thought we'd pull some great, interesting moments—that we'd... kind of like capsulize every-

thing that's come till now. Between the footage of "Deuce" and "Strutter" and all that stuff, it kind of marked all different periods.

KK: It must have brought back some incredible memories.

PS: Absolutely. It's not many people who are that lucky that they can actually view their past. It's real special to us. I hope that the fans get as big a thrill out of it as we do. Because, as always, I like to think that we're big fans of our own and I like to take a step back every once in a while and just look at it and go 'Wow!'

KK: You don't realize how overwhelming the Kiss album collection is until you actually lay them all out. You could name the groups that have recorded 20 albums on one hand

PS: Hey, ya know I think it's great that we've done it but, obviously it's our fans that have made it possible. It's not a feat in itself to do 20 albums—I think the thing that's great is to stay close enough to your fans that you don't lose touch with what's important to their life and what's equally important to yours. I guess the secret to longevity is staying relevant or abreast—no pun intended

KK: We have enough abreasts in the video.

PS: Really. So I just think it's great. I can't think of another relationship with an audience and fans that's quite the same as ours

KK: There was one segment in the video in which you made reference to an unreleased video that nobody was supposed to have.

PS: Who knows, I can't always be responsible for what I say.

KK: In other words it was just a line of dialogue?

PS: Ya know, I don't even remember.

KK: It was something about the full-length version of this video that was not supposed to be released

PS: Oh, I think what happened was, I mean not that its any great shakes so to speak, but the version of "Who Wants to be Lonely" that was on TV was edited because they found some of it to be of a questionable nature

KK: Lyrically? Or was there nudity in there?

PS: No. Ya know it's sometimes what people think they see that makes something dirty. I can't imagine for the life of me what's so weird about a hose shooting water all over a girl

KK: Especially during those hot California summers, right?

PS: So there were two versions and so I guess the version we included is the other. It's not that different. You're not going to see a Tijuana party or anything with a donkey and a girl named Maria

KK: How long did the whole shoot take? How long did it take to do the whole part in your house out here?

PS: That took three days.

KK: That's amazing.

PS: Well, we had to come up for air once in awhile

KK: Not too often though.

PS: No.

KK: Bruce and Eric were in the video only sporatically. In my conversation with Gene, I mentioned that you and he were acting as hosts.

PS: I think it would have been great to have more footage with Eric and Bruce and there's nothing intentional to be read into it. I think maybe because we were talking so much about the history of the band, I guess we had maybe more to say or something, I don't know but, it's nothing more than that.

KK: Certainly as the two founding members that have been in the band since its inception, it did make sense to have you two guys as the focal point telling the whole story. You're the only two who know the whole story.

PS: Plus, in Eric's case, it was difficult for him to be in some of the scenes because his pants were around his ankles.

KK: Well, that makes a lot of sense and I'm sure he would have wanted it that way. Have you watched the video at all since you've completed it?

PS: I've watched it and I thought it was really fun and real informative. I mean it's what it is, it's not gonna compete with ET or anything.

KK: One of the reasons I liked it so much was that it was done really laid back and matter of fact and easy going. It didn't cram information down your throat, it made it real entertaining.

PS: If something's going to be impressive to you, it doesn't have to be telegraphed. Just by nature of what it is, hopefully, it's going to get its point across. Having some bozo with a deep voice talking isn't going to make it any more impressive. What I still find impressive is that it's as much fun as it's always been, and it will be as much fun if not more, next year.

KK: The record that you're going to be working on—you're in pre-production right now?

PS: We actually start rehearsals this week. I'm just finishing the last of my demos.

KK: The songs have not been chosen yet?

PS: No, but we have a pretty good inkling of what's going to go on the record.

The overall feel of the band right now is pretty cocksure, very confident and unstoppable.

KK: It took a lot of business acumen to call Ron into the project especially considering his work over the past few years with Heart and Ozzy. He has resurrected both groups. Was that part of the decision? I know you and he are close.

PS: I'll tell you, I have always thought the world of Ron, I think he's one of two producers that I think are bonafide producers, and he was initially supposed to do my first solo album and I've wanted to work with him since then. There's always been different problems, and it really hasn't been the right time. When we were in London last year, I got a call that he was only about a block away and we were hanging out and we said 'you know, we really should work together!' I think that there's a real mutual respect. So the time just opened up. It's the best thing that can happen for everybody: The fans and for us. We always produce our own records and we know how to do it and we know how we want to be. That doesn't change. But when you have that kind of ability and history, as well as self-confidence, bringing in someone who's as great as Ron, is only going to make it that much greater.

KK: I'm sure the other guys are aware of Ron's track record.

PS: Of course. Ron did Kashmir and Led Zeppelin, he did Bad Company and he did the really great UFO stuff. He's done a lot of great stuff.

KK: I was really happy when I heard that you would be working with him because I thought that was what you guys needed this time. It's like a shot in the arm.

PS: At Christmas time we had this house I took in Aspen and we just went crazy, we had a great time, and we spent a lot of time in planning this thing out.

KK: Can you tell me something about the songs you think might wind up on the record?

PS: I'd rather not. When you ask somebody what the song's about, before they've heard it, I think you kill the song! I'll gladly talk about the album though.

KK: Let's deal with all of the songs that Gene has and that you have that you've done so far. Tell me about those.

PS: I'd say that the album is more important. I think the songs and the overall feel of the band is pretty cocksure, very confident, and pretty unstoppable. It just feels like it's the right time and it's the right music.

KK: So it's pure unadulterated rock 'n roll stuff.

PS: It's absolutely rock 'n roll. It's KISS! I somehow see it as a cross between *Animalize* and *Destroyer.* It's big and it's broad, and it's pretty unstoppable.

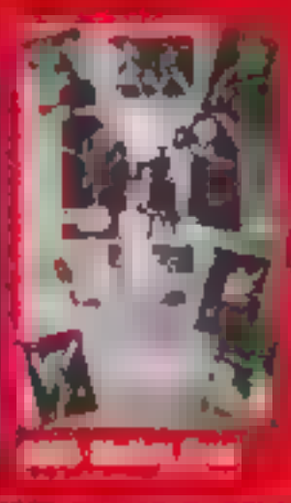
KK: Gene mentioned that you would be producing Poison's next album. They're a wonderful band.

PS: They're just great.

Continued on page 88

FULL COLOR HARD ROCK POSTER MANIA

For only $3.99 EACH PLUS POSTAGE



ROCK YOUR WALLS OFF!

- Buy 4 GET 1 FREE!!
- GIANT SIZE 22 x 34

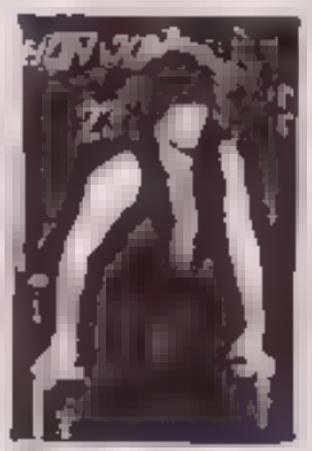
Make your walls come alive! What a bargain! Get some for your friends, too

1506 RATT

1490 Accept

3008 Judas Priest

3041 W.A.S.P



3058 Bon Jovi

3074 Aerosmith

3035 Motley Crue

1460 AC-DC

3021 Iron Maiden (Aces High)

3011 Randy Rhoads

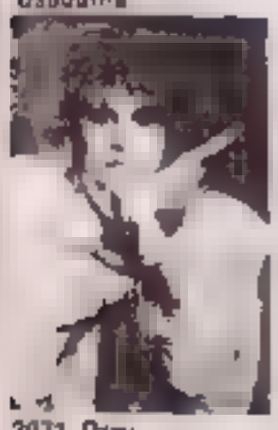
3010 Iron Maiden (Slavery Tour)

3069 Ozzy Osbourne

1111 Jimmy Page

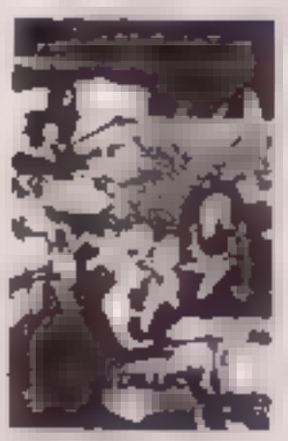
3002 DIO

3048 Gene Simmons (Kiss)



3071 Ozzy Osbourne

3019 Jimi Hendrix



3064 Metallica

1323 Led Zeppelin

ADDITIONAL POSTERS AVAILABLE, BUT NOT SHOWN

3047	Paul Stanley		
38	The Doors	1549	Grateful Dead
6049	David Lee Roth	3026	Triumph
1012	Beatles	3022	U2
103	Asia	1539	Scorpions
110	Stray Cats	70	Mick Jagger
1477	Billy Idol	1533	Twisted Sister
1598	Tears for Fears	6014	Van Halen
3005	Duran Duran	1528	Madonna
170	The Pretenders	3017	Pat Benatar
1489	Huey Lewis	1509	Cyndi Lauper
7016	Journey	1510	Rick Springfield

FULL COLOR HARD ROCK POSTER MANIA

ORDER FORM

SEND CHECK OR MONEY ORDER TO
TEMPO PUBLISHING, DEPT.-P
475 PARK AVE SOUTH, SUITE 2201, New York NY 10016

ROCK POSTERS!

___	3055	___	3074	___	38	___	1549
___	3049	___	3048	___	6049	___	3022
___	3071	___	3011	___	1012	___	1539
___	3080	___	1323	___	103	___	70
___	3058	___	3019	___	110	___	1533
___	3064	___	3035	___	1477	___	6014
___	1506	___	3021	___	1598	___	1528
___	1111	___	3069	___	3005	___	3017
___	3010	___	1460	___	170	___	1509
___	3002	___	3041	___	1489	___	1510
___	1490	___	3047	___	7016	___	3026

$3.99 EACH, plus postage

Postage and Handling: USA & Canada, $1.50 for first poster $.50 for each additional. Foreign, $3 for first poster $1 for each additional

Total Enclosed $ _____ DO NOT SEND CASH

Allow 4 to 6 weeks for delivery. If poster is sold out a voucher will be issued

NAME (Please Print) _____

ADDRESS _____

CITY _____ STATE _____ ZIP

KISS THROUGH THE YEARS

Photo: Bob Gruen

Photo Bob Gruen

Photo Barry Levine

PAUL

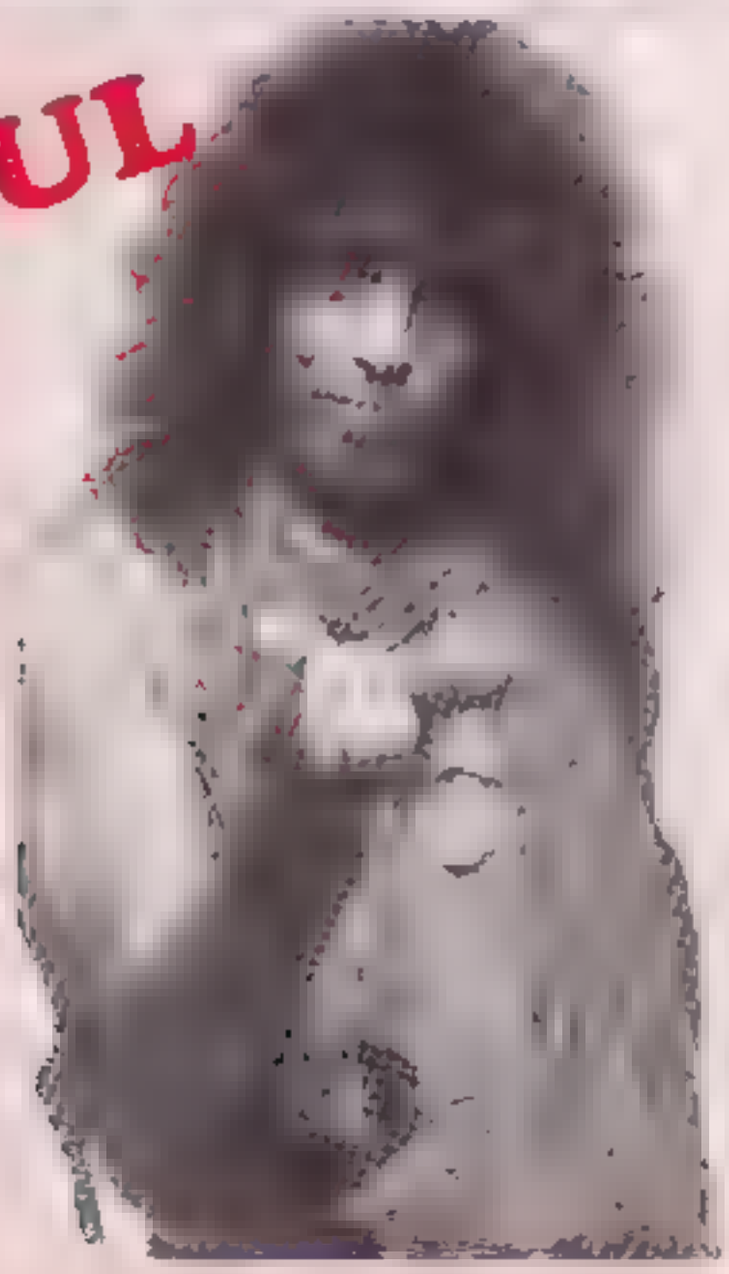


Photo: Andrew Kent

Photo: Andrew Kent

A nostalgic look at the many faces of the members of KISS through the years, from their earliest Kabuki-look, through their fantastic costume years, and through to today's lean, clean and no-nonsense image.

Photo Ross Halfin

Photo Nei Zlozower

PETER

Photo: Barry Levine

Photo: Barry Levine

Photo: Bob Gruen

ACE

MARK

Photo: Neil Zlozower

VINNIE

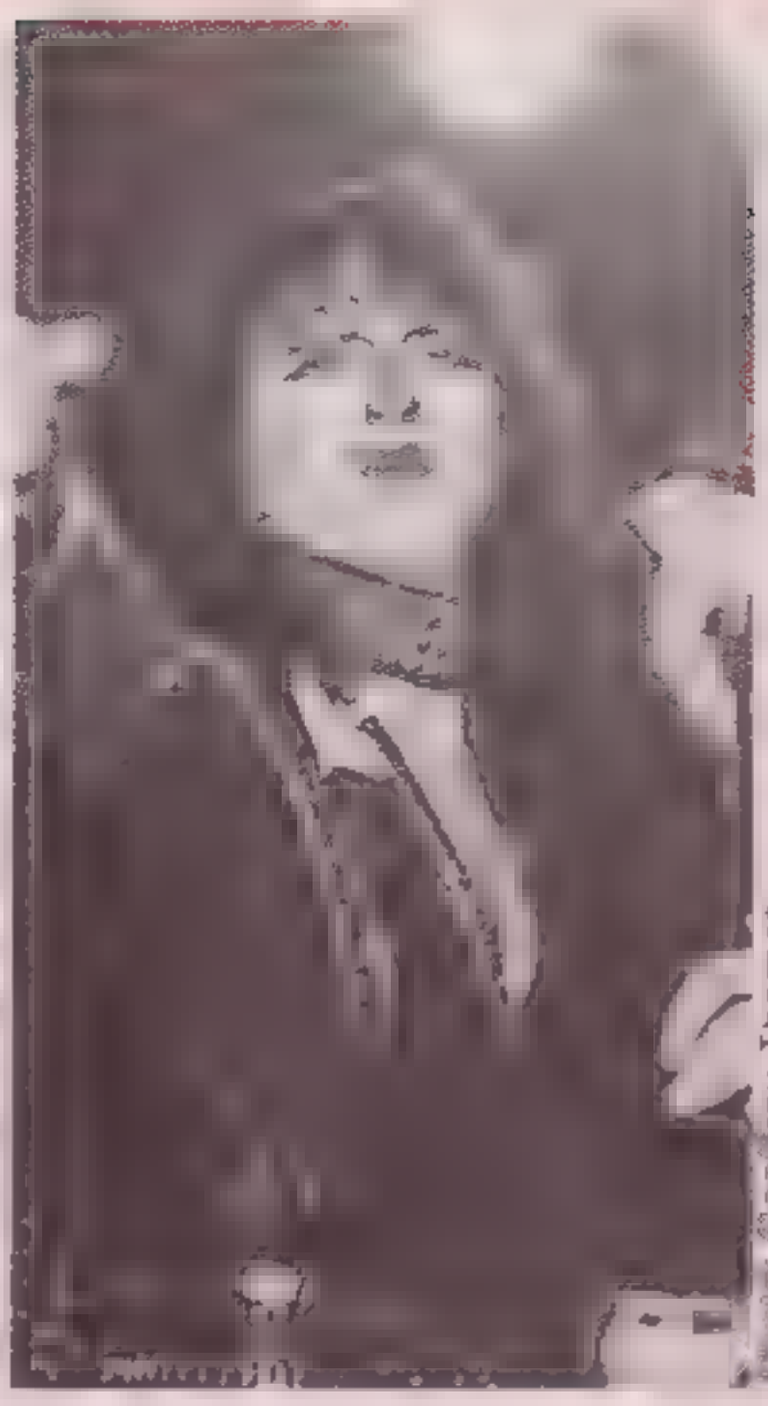


Photo: Sam Emerson

GENE, PAUL, VINNIE

Photo: Geoffrey Thomas

ERIC

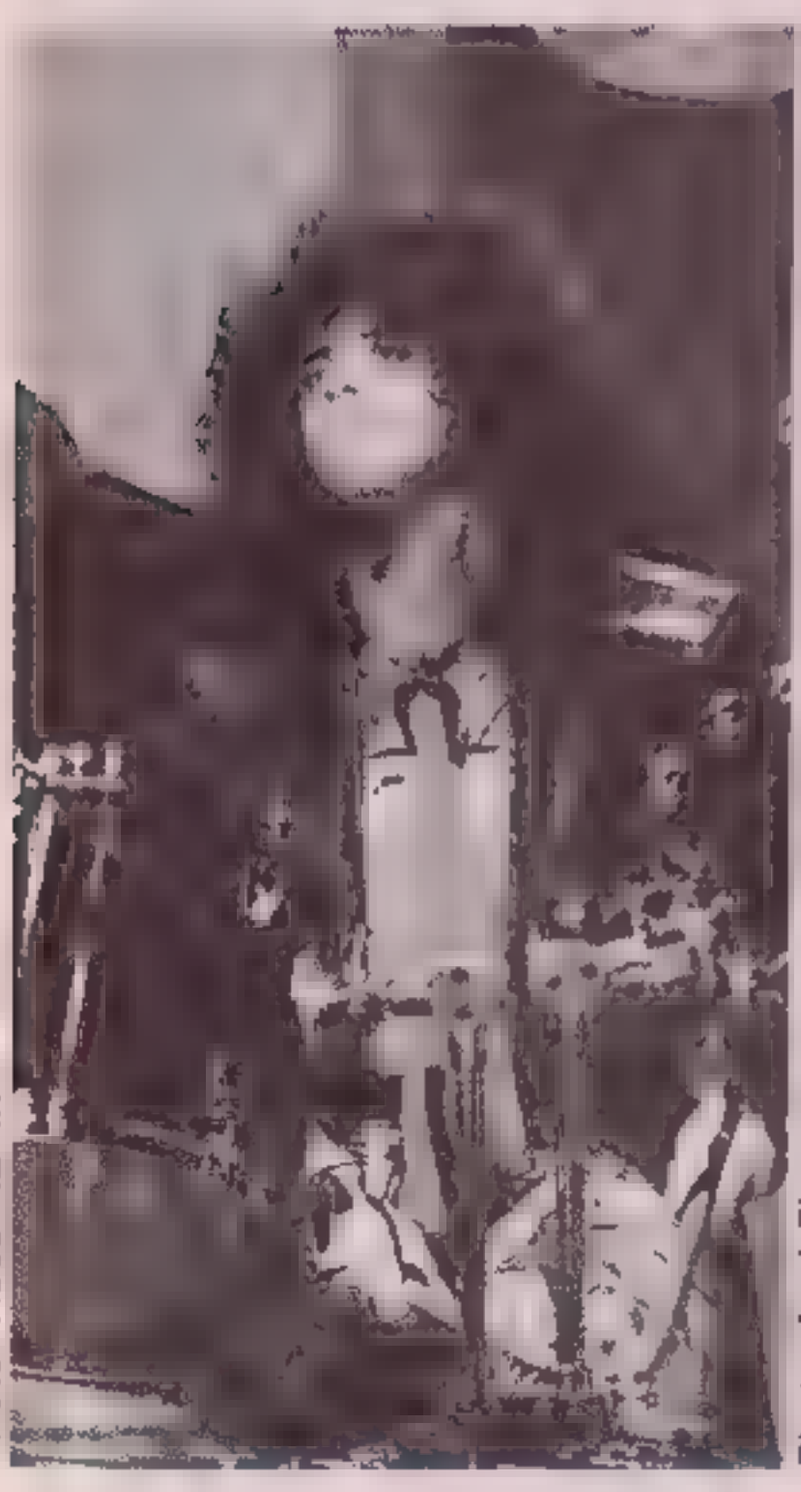


Photo: Ross Halfin

BRUCE

Photo: Neil Zlozower

BRUCE & PAUL

Photo: Neil Zlozower

Continued from page 19

GS: Because we don't believe in the products.

KK: How do you guys, year after year, for 13 years now, manage to always come up with something new and spectacular for the audience?

GS: Well, you watch TV a lot, and every once in a while you see something that's out of this world, that has nothing to do with rock and roll. And I think the best stuff in rock and roll is when you marry mediums. And I don't mean when two fortune tellers get together. . . But for instance, the high-flying act in Peter Pan, was something that I wanted to do and everybody said, you can't do it because the stage is too high. Not like the Bon Jovi thing where he flies forward, but during the '79 tour, I flew up to the top of the arena. . .about 60 feet above the ground, at 6 feet a second. And everybody tells you you can't do it until you figure out a way to do it

KK: But you guys go out of your way. I remember you always saying that the stage is a holy place, and when you walk onstage you'd better give the audience their money's worth

GS: That's right. If you don't want to be up there, get off, because there are plenty of young actors and musicians who would give their left nut just for one minute up onstage. And it really is an important thing. You're above the heads of the people, you know, they're looking up to you. Literally speaking they look up to you, and figuratively speaking, too. They look up to you both as a person that they admire, and also literally. And so you'd better have something—and also, it doesn't matter how many records you sell. A lot of groups have come and gone who's sold millions and millions of records their first time out

KK: Are you guys gonna make a deliberate effort to try to write a single for the new LP?

GS: No. If we ever do anything that's released as a single, I hope it didn't sound like a deliberate attempt.

KK: No, it didn't.

GS: Well, that's fine. If a single happens—

KK: It just happens, in other words.

GS: Fine. But it's gotta make sense. Even with "Beth." "Beth," eleven years ago, was put on the B-side of "Detroit Rock City." "Detroit Rock City" was the single. And they turned it over

Geoffrey Thomas

Photo: Bob Gruen

'Anytime a musician says something, he uses his music as a crutch.'

and it became a hit. But then, of course, everybody wanted us to do more ballads. We said no. Then, "I Was Made for Loving You" was released...and became a huge hit worldwide. Then, everybody wanted us to do dance music! We said, no, that's not the point. The point is to do what you believe you should do. So we don't intend on sitting down and trying to tailor-make a single. What you try to do is write the song that you like hearing.

KK: Has any other music impressed you over the last year or two? Any of the new stuff that's coming out?

GS: You mean, different kinds of music?

KK: Yeah. I mean, things that you particularly like, that you've heard?

GS: I like a lot of the new production values more than the new product. I'm not crazy about the new music. Of course, I love all the new guitar bands. I love Cinderella. In fact, you should ask them who was there before Bon Jovi?

KK: Let me guess—was it you?

GS: They were signed to me

KK: Were they really? 'Cause I spoke to Tom [Kiefer] about a month ago, and he picked up the story from when Jon came in and saw the band.

GS: Well, that's what launched them, and got them their deal with PolyGram. But what happened was that—

KK: What year now?

GS: About '80. I can't remember, maybe '82. Yeah, that sounds right, '82, '83. Maybe even later, I don't know, you've gotta ask Tom. But I had

Continued on page 80

KISSTORY

A year-by-year breakdown that chronicles the 13-year history of KISS!

by Michael Amicone

1972 Gene Simmons and Paul Stanley discover drummer Peter Criss playing in a Brooklyn bar and invite him to join the band

After answering their ad for a guitarist with "flash and balls," Ace Frehley makes the band a quartet, eventually designing the trademark KISS logo. According to Simmons: "When Ace came to audition we all thought he was crazy. That was one of the reasons we asked him to join the band."

1973 KISS enters Electric Lady studio with producer Eddie Kramer and engineer Dave Whitman to record demo tape of "Watchin' You," "Deuce," "Strutter," "Firehouse," and "Black Diamond."

Bill Aucoin, co-owner of Direction Plus, a TV film production company, becomes their manager under the condition that he quickly secures a recording contract.

Photo Barry Levine

Peter ►

Kenny Kerner, then the associate editor of *Cash Box* magazine, brings the KISS demo tape to the attention of Neil Bogart and strongly suggests that Bogart sign the act to his newly formed Casablanca label. Acting on Kerner's advice, Bogart sets up a meeting with manager Aucoin and schedules a showcase to see KISS perform live for the first time

KISS enters Bell Sound Studios to record their self-titled debut album with Kenny Kerner and Richie Wise producing

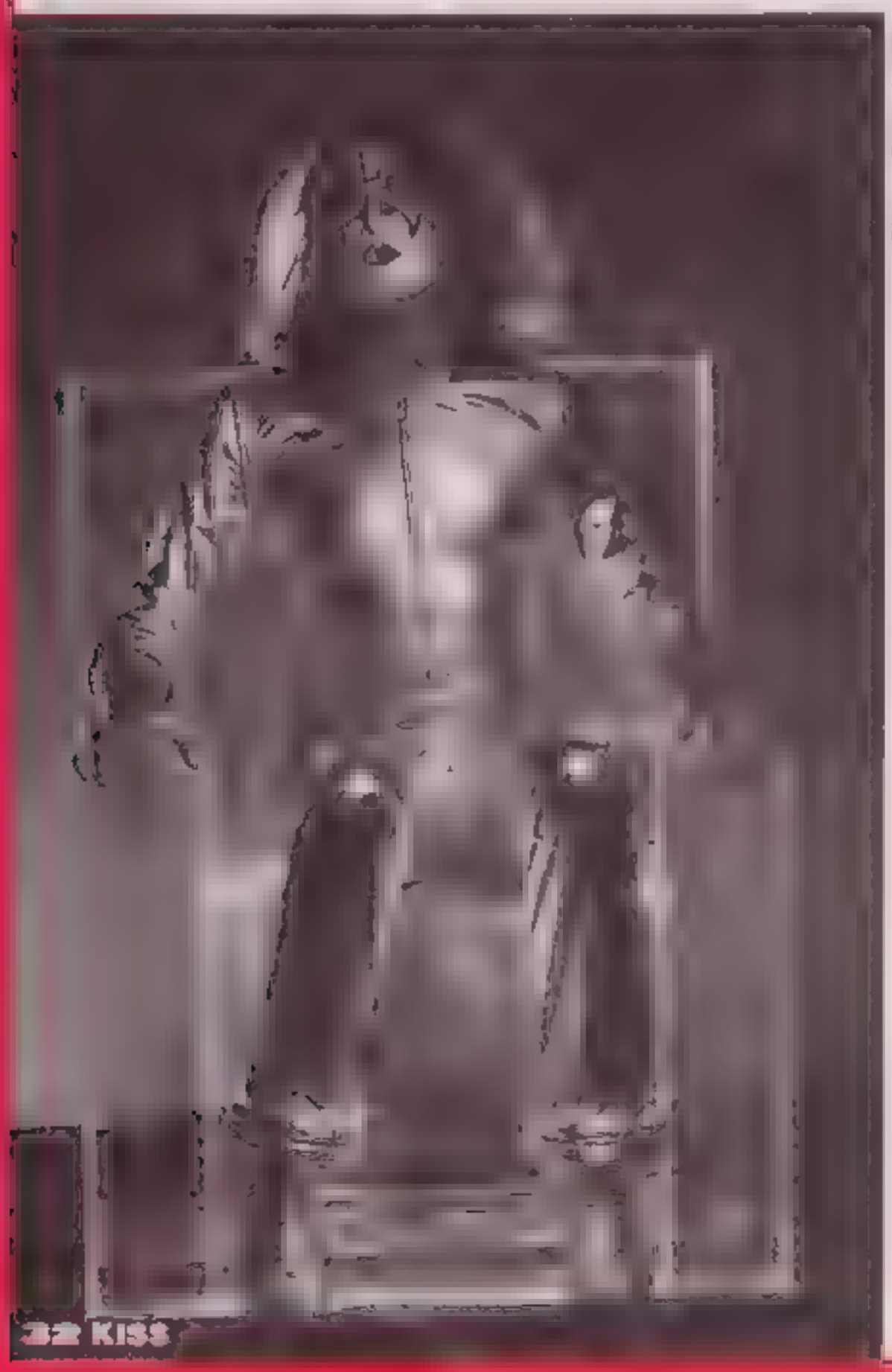


Photo Barry Levine

◄ Ace

KISS plays New York's Academy of Music on New Year's Eve; Gene Simmons celebrates by accidentally setting his hair on fire—the first of several such *mussfires*.

1974 Their first LP, *KISS*, is released, quickly entering *Billboard*'s Top 100 album chart. Several weeks after its release, Bogart asks the band to record a cover version of Bobby Rydell's hit, "Kissin' Time," which upon its completion is added to all subsequent pressings of the album.

As a promotional tie-in, radio stations hold kissing contest Winners kiss for 96 hours, earning KISS a mention in Guinness Book of World Records.

Having relocated to Los Angeles, producers Kerner and Wise book time at the Village Recorders and await the arrival of KISS to begin recording group's second album *Hotter Than Hell*

1975 KISS records their third LP, *Dressed to Kill*, this time under the watchful eye of label President Neil Bogart and amid internal management friction.

Cobo Hall in Detroit, Michigan, gives KISS their first

major arena sell-out.

Michigan, Ohio, and Iowa shows are recorded and eventually become their career breakthrough double LP, *KISS Alive*

1976 KISS commences summertime tour, playing large outdoor stadiums in support of fifth LP *Destroyer.*

Originally issued as the B-side of "Detroit Rock City," radio stations flip the record over and the single "Beth," sung by drummer Peter Criss, besides being a surprising musical change of pace, also becomes a surprising million seller.

Their sixth album, *Rock and Roll Over,* is released, becoming first KISS album to ever ship platinum.

1977 Marvel Comics issues a KISS special edition that goes on to sell a healthy 400,000 copies.

Love Gun is released; another album ships platinum.

KISS tour of Canada and Japan break old attendance records set by the Beatles.

KISS wins number two spot in *Billboard*'s "Artist of the Year" honors.

1978 Their second live album, *Alive II*, shoots to Number One on *Billboard*'s Hot 100.

For the first time in music industry history, all four members of the same band release solo albums on the same day, selling four million copies on day of release

Kiss Meets the Phantom of the Park has its premiere broadcast, a made-for-TV movie which has since become available as a home video cassette.

1979 KISS releases their next group effort, *Dynasty.* It marks their tenth gold record and an end to their Casablanca recording contract.

The single "I Was Made for Loving You" becomes their second hit single, making the top five on *Billboard*'s Hot 100 and reaching number 16 in year-end honors.

Photo. Geoffrey Thomas

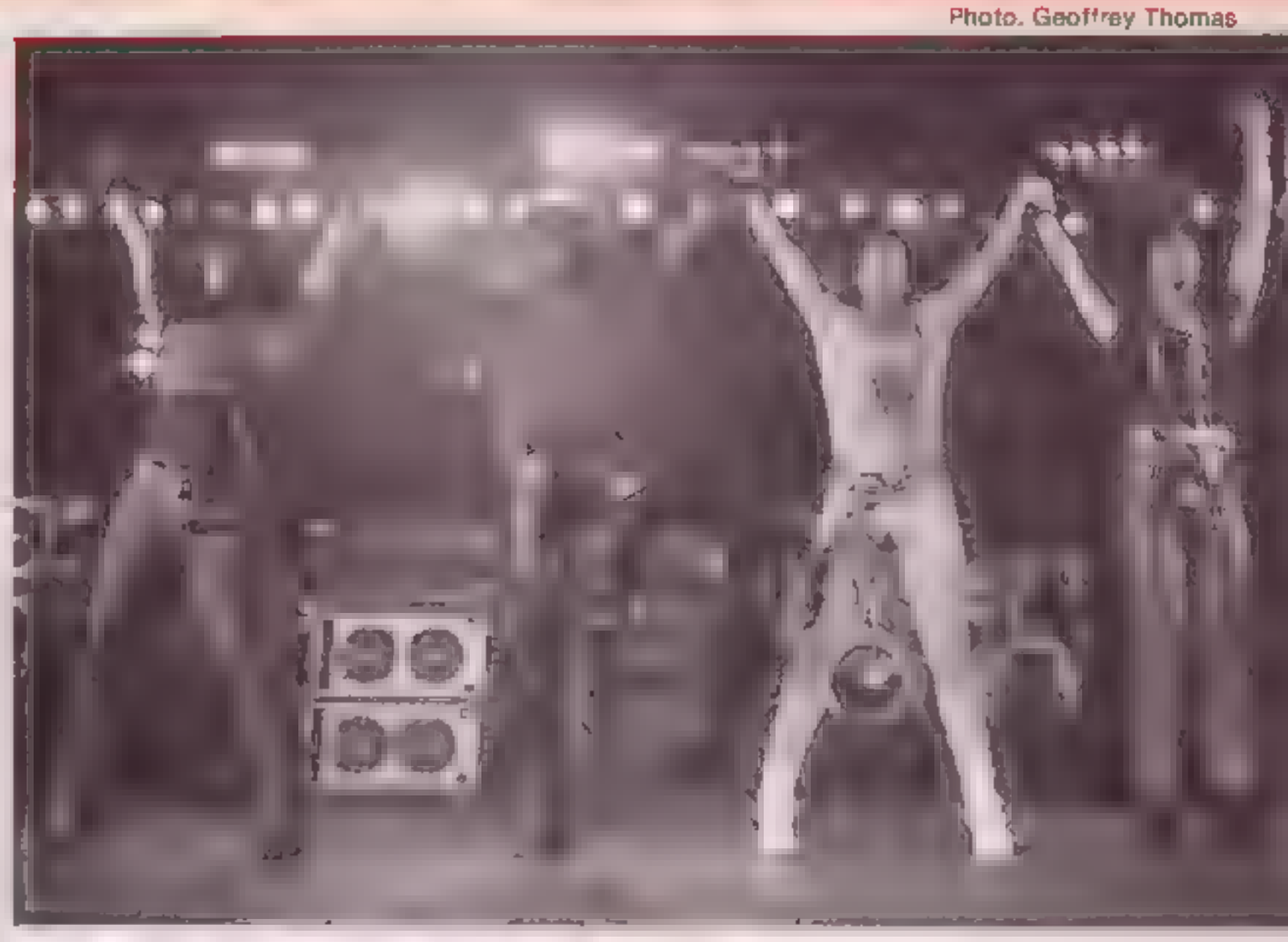


Photo Mark Weiss

Eric

1980 KISS *Unmasked* is released; album title does not prove prophetic as trademark makeup stays on

Having decided to spend more time with his family, drummer Peter Criss leaves the band and is replaced by Brooklyn-born Eric Carr.

Photo Sam Emerson

Vinnie

Near-fatal car accident forces early retirement of lead guitarist Ace Frehley, who is replaced by Vinnie Vincent.

Photo Neil Zlozower

Mark

Bruce ►

1981 *Music From the Elder* LP is released, a confusing musical change of direction for the band.

1982 KISS plays for 150,000 people in Rio, marking an end to KISS in makeup and a new chapter in KISSTORY

Band tours in support of LP *Creatures of the Night* with Vinnie Vincent on lead guitar

1983 Band plays mammoth concert for 300,000 fans in South America

LP *Lick It Up* is released; KISS is unmasked for real as they appear without makeup on MTV for the first time

1984 LP *Animalize* unleashed while band plays musical chairs with guitarists; Vinnie Vincent is replaced by Mark St. John, who after becoming ill on tour is replaced by current guitarist Bruce Kulick

Gene Simmons co-stars with Tom Selleck in the Tri Star film *Runaway*

1985 KISS' full-length video *Animalize Live Uncensored* has its debut on MTV. The "Animalize" video has since been certified gold.

Band's LP *Asylum* gets released, to date, KISS has racked up worldwide sales nearing the 65-million mark

Gene Simmons guest stars as "Blade" in the 85-86 season premier episode of *Miami Vice*

1986 Bands embarks on their worldwide *Asylum* tour, debuting their brand new 30-foot high computerized KISS logo.

Gene Simmons stars as "Mr Big" in the HBO production of *Hitchhiker*

The film *Never Too Young to Die* opens with Gene Simmons portraying an hermaphrodite (half man, half woman) named "Velvet."

Gene Simmons co-stars with Ozzy Osbourne in the Dino De Laurentis film, *Trick or Treat*

1987 Gene Simmons co-stars with Rutger Hauer in the New World Pictures film *Wanted: Dead or Alive*

KISS Exposed video is released, chronicling the band's colorful history through a collection of live performances and promotional videos.

KISS enters the studio with veteran producer Ron Nevison to begin recording of new, as yet untitled album.

To be continued....

PULL-OUT POSTERS!

If a picture is worth a thousand words, then you just won't stop talking about our exclusive KISS life-sized posters.

We went directly to the KISS archives for some of the most exciting and colorful shots ever taken of the band.

Paul, Gene, Ace, Peter, Eric, Mark, Vinnie and Bruce—as you've never seen them before!

To help you enjoy the KISS EXPOSED video even more, we've printed the lyrics to all 14 Kiss songs in the exact order in which they appear in the video. Just turn the pages, sing along, and enjoy!

1. WHO WANTS TO BE LONELY?
2. UH! ALL NIGHT
3. I LOVE IT LOUD
4. DEUCE
5. STRUTTER
6. BETH
7. DETROIT ROCK CITY
8. TEARS ARE FALLING
9. LICK IT UP
10. ALL HELL'S BREAKIN' LOOSE
11. I STOLE YOUR LOVE
12. HEAVEN'S ON FIRE
13. LADIES ROOM
14. ROCK N' ROLL ALL NIGHT

Who Wants To Be Lonely?

(P. Stanley, D. Child, J. Beauvoir)

Ooh you look good tonight
standing there in your own world
Baby talk to me with your eyes

Before the moment dies
I want to say to you
Time is just passing us by
You keep waiting for something called love

Wake up in the middle of the night
Nobody's gonna make it all right
Who wants to be lonely?

Who wants to be with you tonight, oh, oh
Who wants to be lonely?
What wants to be lonely?
Who wants to be lonely?
Wake up in the middle of the night
Nobody's gonna make it all right

I want to say to you
Time is just passing us by
You keep waiting for something called love
Who wants to be lonely?
Who wants to be with you tonight?

Open yourself to me
Let me show you what it can be like
Baby giving it all that you got

Nothing can hold you back
Some things can stand alone
A mountain can feel no desire
But a heart isn't made of stone

Wake up in the middle of the night
Nobody's gonna make it all right
What wants to be lonely?
Who wants to be with you tonight
Oh, Oh, who wants to be lonely?
Who wants to be lonely?
Who wants to be lonely?
Wake up in the middle of the night
Nobody's gonna make it all right

I want to say to you
Time is just passing us by
You keep waiting for something called love
Who wants to be lonely?
Who wants to be holding you tight? Oh, oh

Words and music by: Paul Stanley, Desmond Child, Jean Beauvoir
Copyright ©1985 KISS/ASCAP
All Rights Reserved

KISS EXPOSED

Uh! All Night

(P. Stanley, D. Child, J. Beauvoir)

Ev'ry where around the world
Ev'rybody's doin' time
Freedom comes at five-fifteen
Prison starts at quarter to nine
It takes a hard-workin' lover
To keep on towin' the line
I'll meet you under the covers

I get excited, I'm so excited
Well, we work all day, and we don't know why
Well, there's just one thing that money can't buy
When your body's been starved, feed your appetite
When you work all day, Ya gotta Uh! all night

Me to the jungle honey
We're livin' in a human zoo
Getcha turnin' tricks for money
I'd rather roll around with you

'Cause when the waitin's over
I come a-runnin' to you
I got the whole night to show you

I get excited, I'm so excited
Well, we work all day, and we don't know why
Well, there's just one thing that money can't buy
When your body's been starved, feed your appetite
When you work all day, ya gotta Uh! all night.

Well, we work all day, and we don't know why
But there's just one thing that money can't buy
When your body's been starved
feed your appetite
When you work all day
Ya gotta Uh! all night

Words and Music by: Paul Stanley, Desmond Child
& Jean Beauvoir
Copyright ©1985 KISS (ASCAP)
All Rights Reserved

I Love It Loud
(G. Simmons, V. Cusano)

Stand up; you don't have to be afraid
Get down; love is like a hurricane Street Boy
No I never could be tamed, better believe it
Guilty 'til I'm proven innocent
Whiplash heavy metal accident.
Rock on; I wanna be president

'Cause I love it loud! I wanna hear it loud!
Right between the eyes—loud!
I wanna hear it loud!
I don't want to compromise
Headlines jungle is the only rule
Front page roar of the nation cool
Turn it up—this is my attitude
Take it or leave it

Turn it up; hungry for the medicine
Two-fisted to the very end
No more treated like aliens
Not gonna take it
No lies, no more alibies
Turn it up it's got me hypnotized
Rock on; I won't be tranquilized

'Cause I love it loud! I wanna hear it loud!
Right between the eyes—loud!
I wanna hear it loud! I don't want to compromise
Headlines jungle is the only rule
Front page roar of the nation cool
Turn it up—this is my attitude
Take it or leave it

Words & Music By: Gene Simmons & Vincent Cusano
Copyright ©1982 KISS (ASCAP) Streetbeat Music (BMI)
All Rights Reserved

Deuce
(G. Simmons)

Get up and get your grandma out of here
And pick up:
Old Jim is workin' hard this year.

And baby, do the things he says to do.
Baby, if you're feelin' good,
and baby, if you're feelin' nice,
you know your man is workin hard.
He's worth a deuce!

Honey, don't put your man behind his years.
Baby, stop cryin' all your tears

(Repeat and fade)

Words and Music by Gene Simmons
Copyright ©1974 & 1977 Cafe Americana, Inc./KISS
All Rights Reserved

Strutter
(P. Stanley, G. Simmons)

I know a thing or two about her
I know she'll only make you cry

She'll let you walk the street beside her
But when she wants she'll pass you by

Ev'ry body says she's lookin' good
And the lady knows it's understood
Strutter!

She wears her satins like a lady
She gets her way just like a child
You take her home and she says "Maybe, baby."
She take you down and drives you wild

Ev'ry body says she's lookin' good
And the lady knows it's understood
Strutter!

Words and Music by: Paul Stanley & Gene Simmons
Copyright ©1974 & 1977 Cafe Americana, Inc./KISS
All Rights Reserved

Beth
(S. Penride, P. Criss, B. Ezrin)

Beth I hear you callin'
But I can't come home right now
Me and the boys are playin'
And we just can't find the sound

Just a few more hours
And I'll be right home to you
I think I hear them callin'
Oh Beth what can I do
Beth what can I do

You say you feel so empty
That our house just ain't a home
I'm always somehwere else
And you're always there alone

Just a few more hours
And I'll be right home to you
I think I hear them callin'
Oh Beth what can I do
Beth want can I do

Beth I know you're lonely
And I hope you'll be alright
'Cause me and the boys will be playin' all night

Words and Music by: Stan Penridge, Peter Criss and Bob Ezrin
Copyr ght 1976 Kiss, Cafe Amer cana Inc
Rock Steady Music, Inc. (ASCAP) and
All By Myself Publishing Co., Ltd (BMI)
International Copyright Secured
All Rights Reserved

Detroit Rock City
(P. Stanley, B. Ezrin)

I feel uptight on Saturday night
Nine o'clock and the radio's the only light
I hear my song and it pulls me through
Comes on strong, tells me what I gotta' do
I got to...

Get up! Everybody's gonna' move their feet
Get down! Everybody's gonna' leave their seat

Getting late, I just can't wait
Ten o'clock and I know I gotta' hit the road
First I drink, then I smoke
Start the car and I try to make the midnight show

Get up! Everybody's gonna' move their feet
Get down! Everbody's gonna' leave their seat

Movin' fast doin' 95
Hit top speed but I'm still movin' too slow
I feel so good, I'm so alive
I hear my song playin' on the radio
It goes...

Get up! Everybody's gonna' move their feet
Get down! Everybody's gonna' leave their seat

Twelve O'clock I gotta' rock
There's a truck ahead, lights starin' at my eyes
Oh my God! No time to turn
I got to laugh 'cause I know I'm gonna' die!
Why?

Get up! Everybody's gonna' move their feet
Get down! Everybody's gonna' leave their seat

Words and Music by Paul Stanley and Bob Ezrin
Copyright © 1976 KISS (ASCAP), Cafe Americana, Inc. (ASCAP),
All By Myself, Ltd. (BMI)
All Rights Reserved

Tears Are Falling
(P. Stanley)

I read your mind like an open book
You lost the fire in your eyes
You turn to me with a diff'rent look
And then it's raining, looks like it's raining

Oh no, tears are falling
Oh no, tears are falling
Oh no, tears are falling

And now it's raining
looks like it's raining
Oh no, tears are falling

Something is wrong as I hold you near
Somebody else holds your heart
You look at me with your eyes in tears
And then it's raining, feels like it's raining

Oh no, tears are falling
Oh no, tears are falling
Oh no, tears are falling

And now it's raining
Feels like it's raining
Oh no, tears are falling

Words and Music by Paul Stanley
Copyright ©1985 KISS/ASCAP
International Copyright Secured
All Rights Reserved

Lick It Up
(P. Stanley, V. Vincent)

Yeah, yeah
Don't wanna wait 'til you know me better
Let's just be glad for the time together
Life's such a treat and it's time you taste it
There ain't a reason on earth to waste it

It ain't a crime to be good to yourself
Lick it up, lick it up!
Oh, oh, it's only right now
Lick it up, lick it up!
Oh, oh, ooh yeah
Lick it up, lick it up
Oh, oh come on, come on.
Lick it up, lick it up!
Oh, oh yeah!
Oh, oh come on it's only right now,
it's only right now
Ooh yeah — Ooh yeah — ooh yeah, yeah!

Don't need to wait for an invitation
You gotta live like you're on vacation
There somethin' sweet you can't buy with money
Lick it up, lick it up
It's all you need so believe me honey

Words and Music By: Paul Stanley & Vinnie Vincent
Copyright ©1983 KISS
All Rights Reserved

All Hell's Breakin' Loose

(E. Carr, P. Stanley, V. Vincent, G. Simmons)

Street hustler comes walkin' up to me one day
And I'm walking' down the street
Minding my own business
And he looks me up, and he looks me down, and says,
"Hey man, what be this?" and "what be that?"
And "Why you gotta look like that?"
I just looked at him and kinda laughed, and said
"Hey man, I am cook; I am the breeze."

Haven't you heard there's a new revolution
Gotta spread the word too much confusion.
All hell's breakin' loose hey, hey
Have you heard the news? All hell's breakin' loose
Overloading and blowin' my fuse
All hell's breakin' loose day and night baby
Night and day yeah!
All hell's breakin' loose in the streets
there's a brand new way yeah!

Now we ain't always winners, but this is the life we choose
And we won't change or rearrange
And we ain't never ever gonna lose it
Ain't always easy when the goin' gets rough
When you're gettin' even
You gotta show your stuff

Tell about it now take a look around
Haven't you heard? only one solution
Set the world on fire Fight the institution
Gonna stand our ground, feel the new sensation
Something's goin' down, rock the nation

All hell's breakin' loose.
Hey, hey, have you read the news?
All hell's breakin' loose, overloading and blowin' my fuse
All hell's breakin' loose day and night baby
Night and day yeah! All hell's breakin' loose

Haven't you heard? Only one solution
Gotta spread the word, tell it to the people now
Take a look around, feel the new sensation
Set the world on fire, rock the nation

All hell's breakin' loose.
Hey, hey, have you read the news?
All hell's breakin' loose. Overloading and blowin' my fuse
All hell's breakin' loose, day and night, baby
Night and day—yeah! All hell's breakin' loose

(Repeat to fade)

Words and Music By: Eric Carr, Paul Stanley, Vinnie Vincent
& Gene Simmons
Copyright ©1983 KISS
All Rights Reserved

KISS

I Stole Your Love

(P. Stanley)

All right!
I remember the day that we met
I needed someone, you needed someone too, oh yeah
Spent time talkin' in all you could get
Givin' yourself was somethin' you never could do
You played with my heart, played with my head
I've got to laugh when I think of the things you said

'Cause I stole your love
Stole your love
Ain't never gonna let you go
I stole your love
Stole your, I stole your love

You'd never stop runnin' around
You'd pick me up, said you would soon put me down
You were the girl that nobody could own
Stay for awhile then you would leave me alone
I'm something diff'rent, ain't like the rest
How does it feel when you find out you're failin' your test

'Cause I stole your love
Stole your love
Ain't never gonna let you go
I stole your love
Stole your, I stole your love

Words and Music by Paul Stanley
Copyright ©1977 KISS
International Copyright Secured
All Rights Reserved

Heaven's On Fire
(P. Stanley, D. Child)

I look at you and my blood boils hot.
I feel my temperature rise
I want it all; give me what ya got.
There's hunger in your eyes.

I'm getting closer, baby, hear me breathe
You know the way to give me what I need
Just let me love you and you'll never leave

Feel my heat, takin' you higher
Burn with me heaven's on fire
Paint the sky with desire
Angel fly, heaven's on fire.
I got a fever ragin' in my heart
You make me shiver and shake
Baby don't stop, take it to the top
Eat it like a piece of cake
Oh oh heaven's on fire
Oh oh heaven's on fire oh oh

Feel my heat takin' you higher
burn with me, heaven's on fire
Paint the sky with desire
Angel fly, heaven's on fire
I got a fever ragin' in my heart
You make me shiver and shake
Baby don't stop, take it to the top
Eat it like a piece of cake
Oh oh heaven's on fire
Oh oh heaven's on fire oh oh

You're comin' closer; I can hear you breathe
You drive me crazy when you start to tease
You could bring the devil to his knees
Feel my heat, takin' you higher
Burn with me, Heaven's on fire
Paint the sky with desire
Angel fly, heaven's on fire
I got a fever ragin' in my heart
You make me shiver and shake
Baby don't stop, take it to the top
Eat it like a piece of cake
oh oh heaven's on fire
oh oh heaven's on fire, oh oh
Paint the sky with desire
Angel fly, heaven's on fire, feel (repeat & fade)

Words and Music by: P. Stanley & D.Child
Copyright ©1984 KISS and Desmobile Music Co. (ASCAP)
All Rights Reserved

Ladies Room
(G. Simmons)

Ev'ry time it's the same
What follows me is my fame
You're what I need to play the game

You say you'd like to dance
I think I'll take a chance
Oh, baby, maybe it's time for romance

You're such a jewel in the rough
You want to show me your stuff
For my money you can't be too soon

Meat, meat you in the ladies room
Meet, meat you in the ladies room
For my money you can't be to soon

You say you like to play
Well it's too late for you to get away
And you've gotta believe me when I say

You're such a jewel in the rough
You want to show me your stuff
For my money you can't be too soon

Meet, meat you in the ladies room
Meet, meat you in the ladies room
For my money you can't be too son

You're such a jewel in the rough
You want to show me your stuff
For my money you can't be too soon

Meat, meat you in the ladies room
I'll meet you, greet you in the ladies room
For my money you can't be too soon

Words and Music by Gene Simmons
Copyright ©1976 Cafe Americana, Inc. and KISS (ASCAP)
International Copyright Secured
All Rights Reserved

Rock And Roll All Night
(P. Stanley, G. Simmons)

You show us ev'ry thing you've got
You keep on dancin' and the room gets hot
You drive us wild, we'll drive you crazy

You say you wanna go for a spin
The party's just begun; we'll let you in
You drive us wild, we'll drive you crazy

You keep on shoutin', you keep on shoutin'
I wanna rock and roll all night
And party every day
I wanna rock and roll all night
And party every day
And party every day
I wanna rock and roll all night
And party every day

You keep on sayin' you'll be mine for a while
You're lookin' fancy and I like your style
You drive us wild, we'll drive you crazy
You show us ev'ry thing you've got
Baby, baby, that's quite a lot
You drive us wild, we'll drive you crazy

Words and Music by: Paul Stanley & Gene Simmons
Copyright ©1975 Casablanca Record & Filmworks, Inc
All Rights Reserved

GENE SIMMONS ★ PAUL STANLEY ★ ERIC CARR ★ BRUCE KULICK

WHO WANTS TO BE LONELY *(Video '86)*
UH! ALL NIGHT *(Video '86)*
I LOVE IT LOUD *(Live, Rio de Janeiro, '83)*
DEUCE *(Live, San Francisco, '75)*
STRUTTER *(Live, Detroit, '76)*
BETH *(Live, Houston, '77)*
DETROIT ROCK CITY *(Live, Australia, '80)*

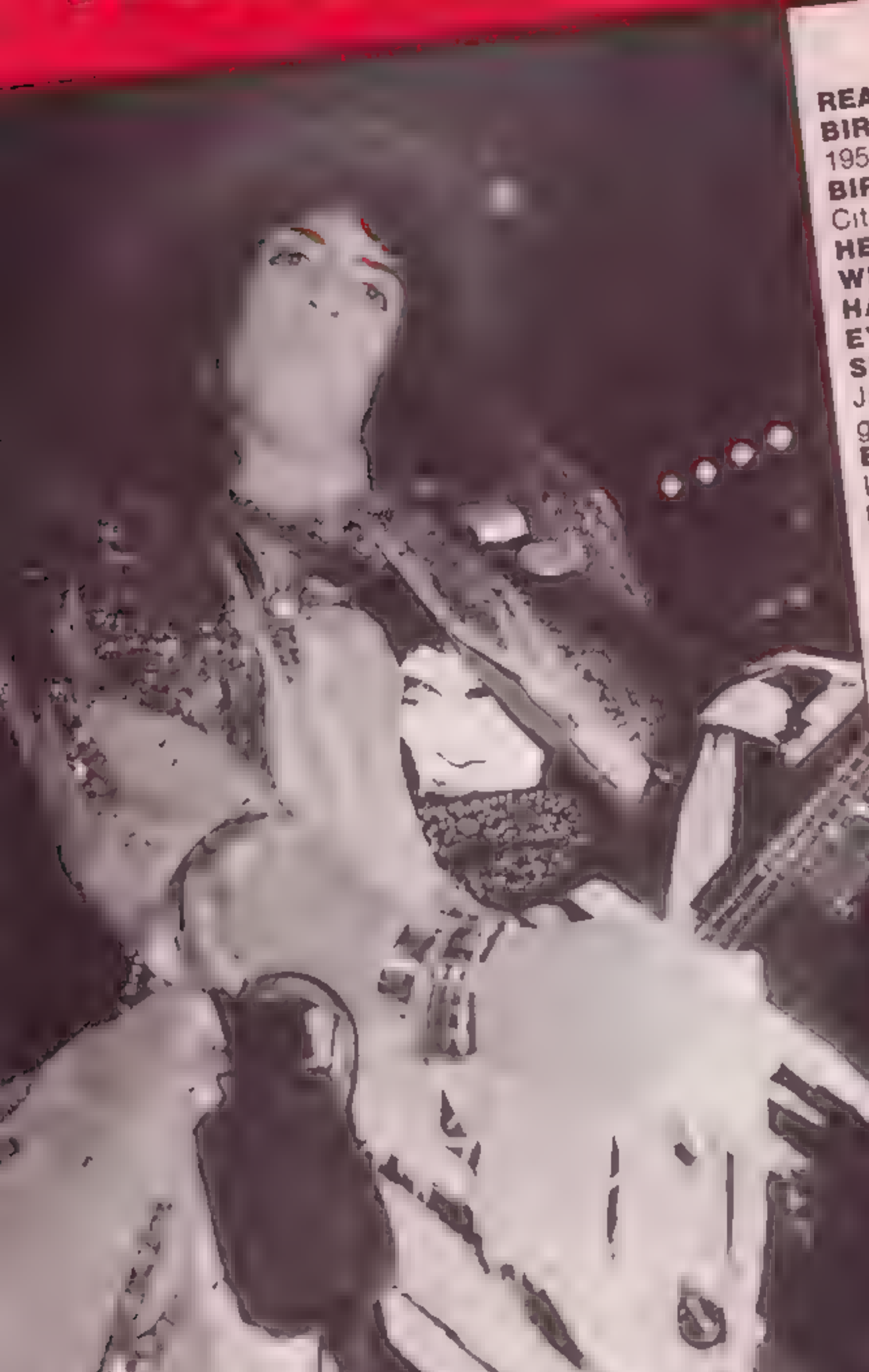
TEARS ARE FALLING *(Video '85)*
LICK IT UP *(Video '83)*
ALL HELL'S BREAKIN' LOOSE *(Video '84)*
I LOVE IT LOUD *(Video '82)*
I STOLE YOUR LOVE *(Live, Houston, '77)*
HEAVEN'S ON FIRE *(Video '84)*
LADIES ROOM *(Live, Houston, '77)*
ROCK 'N ROLL ALL NIGHT *(Live, Australia, '80)*

Interviewer: **MARK BLANKFIELD**
Executive Producer: **LEN EPAND**
Producers: **LEN EPAND & MARK FREEDMAN**
Director: **CLAUDE BORENZWEIG**
Screenplay: **DAVID GREENBERG**
Story By: **PAUL STANLEY, GENE SIMMONS, DAVID GREENBERG, CLAUDE BORENZWEIG and LEN EPAND**
Location Line Producer: **BONNIE SILLS**
Director of Photography: **JOSEPH YACOE**
Photos: **ELIZABETH ANNAS**
Management: **GLICKMAN/MARKS MANAGEMENT**

The Tempo Publishing Company would like to thank the following people for their efforts above and beyond the call of duty:
MICHAEL AMICONE, EDDIE MALLUK, ROSANNE SHELNUTT, NANCY SULLIVAN, DAVID MILLMAN.

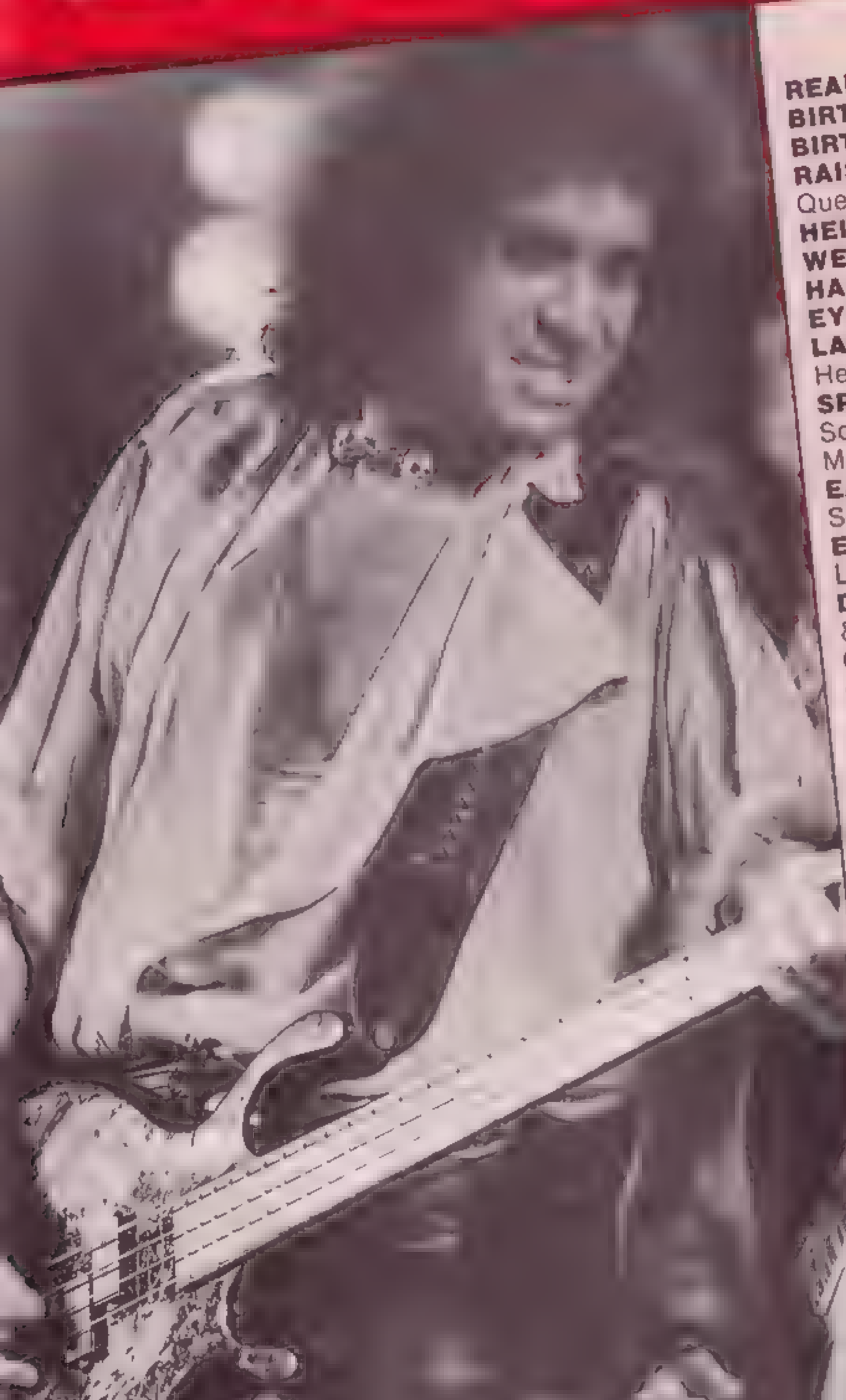
KISS EXPOSED is a production of PolyGram Music Video in association with Mark Freedman Productions and the Kiss Company.

PAUL STANLEY FACT SHEET



REAL NAME: Stanley Eisen
BIRTHDAY: January 20th, 1952
BIRTH PLACE: New York City
HEIGHT: 6'
WEIGHT: 160-170
HAIR COLOR: Dark Brown
EYE COLOR: Brown
SPECIAL INTERESTS: Japanese food, women, guitars
EARLY BANDS: Wicked Lester
FAVE CAR: Rolls Royce
FAVE ACTOR: Jack Nicholson
CURRENT PROJECTS:
Kiss
Acting (if a quality role comes his way)
Record Producing (Paul is scheduled to produce the next Poison album)

GENE SIMMONS FACT SHEET



REAL NAME: Gene Klein
BIRTHDAY: August 25th
BIRTH PLACE: Israel
RAISED: Brooklyn and Queens, New York City
HEIGHT: 6'1
WEIGHT: 160-170
HAIR COLOR: Black
EYE COLOR: Brown
LANGUAGES: English, Hebrew, Hungarian
SPECIAL INTERESTS: Science Fiction & Horror Movies
EARLY OCCUPATION: School Teacher
EARLY BANDS: Wicked Lester
DISCOVERIES: Van Halen & Cinderella
CAR: Rolls Royce (for driving in Los Angeles only)
TRADEMARK: His long and winding tongue
FAVE COLORS: Black & Blue (as in the name of the group he produced)
CURRENT PROJECTS: Kiss, Acting, Producing Records.

KISS SPEAKS!

Compiled by Demian

"I'm good at a lot of things, and the reward for me comes when I get up on stage and hear the audience clapping their approval. Or, they come over and pat you on the back, or girls want to have your babies. No matter what level it is, it's being told that you're good that matters."

—Gene Simmons

"I guess our appeal has always been that we're not much different from our fans. A song like 'King of the Mountain' says that everyone's got the right to feel that they're Number One. And whenever one of our fans makes a suggestion to us, we always take it seriously."

—Paul Stanley

"I prefer to let my fingers do the talking."

—Bruce Kulick

"The song 'Tears Are Falling' is about the exact moment that a relationship is over. Sometimes, when someone cries, it says a lot more than words could ever say."

—Paul Stanley

"Some people really believed that we were worshipping devils and doing secret rites in the middle of the night."

—Gene Simmons

"Some people are so worried that if they push themselves too far they'll go crazy. I always figured that if life is a one-way ticket, you've got to look good for the whole ride... and we're dressing for one crazy vacation."

—Paul Stanley

"I always wanted to be a superhero. I wanted to be the Lone Ranger. I wanted to be the Beatles. I wanted to be Led Zeppelin. I wanted to wear a uniform and always come out on top. My fantasies were always unrealistic—and they haven't changed. That's the difference between other people and me. As my fantasies got increasingly more unreal, I became more and more capable of turning them into reality. I think that if people would choose not to forget the things they wanted as kids, as they got older they'd have the smarts to make those things happen.

—Paul Stanley

"A lot of fans keep asking us about the *Kiss Alive III* album. Well, we're going to do it pretty soon, but we can't say exactly when. The timing has to be very special for it to be a very special album."

—Paul Stanley

"I'm not going anywhere and neither is Paul. We both want to do this as long as it's fun and as long as we look good doing it. But I don't care who you are—if you don't have the goods both in songs and in attitude, then it just doesn't work."

—Gene Simmons

"I was a singer with my very first group, the Long Island Sounds. We did a lot of British Invasion stuff. All of a sudden I realized that the girls were around like bees to honey. You put a guitar around your neck and they all want to be around you. Let me tell you—I was in heaven!"

—Gene Simmons

"When I first joined Kiss, I spent a long time trying to decide what kind of character to become. Everybody wanted me to become some kind of a bird... a hawk, I think. A really big, yellow costume was made for me to wear on stage. I thought it looked more like a giant, yellow chicken. Thank God they canned that idea and I finally became a fox.

—Eric Carr

"Every night is different. Some songs are dropped and others are added. 'Rock And Roll All Night' has outlasted all the others—I guess because of the feel and what it says. The main thing is to always listen to the audience. What we play has a lot to do with what they want to hear."

—Gene Simmons

"You keep everything fresh because it's a new audience every night. I'm as much in love with those songs as the fans are, and between us we have a great thing going."

—Paul Stanley

Behind The Scenes Of The

KISS EXPOSED

Video

Photo Press Hamburg

photo Ross Halfin

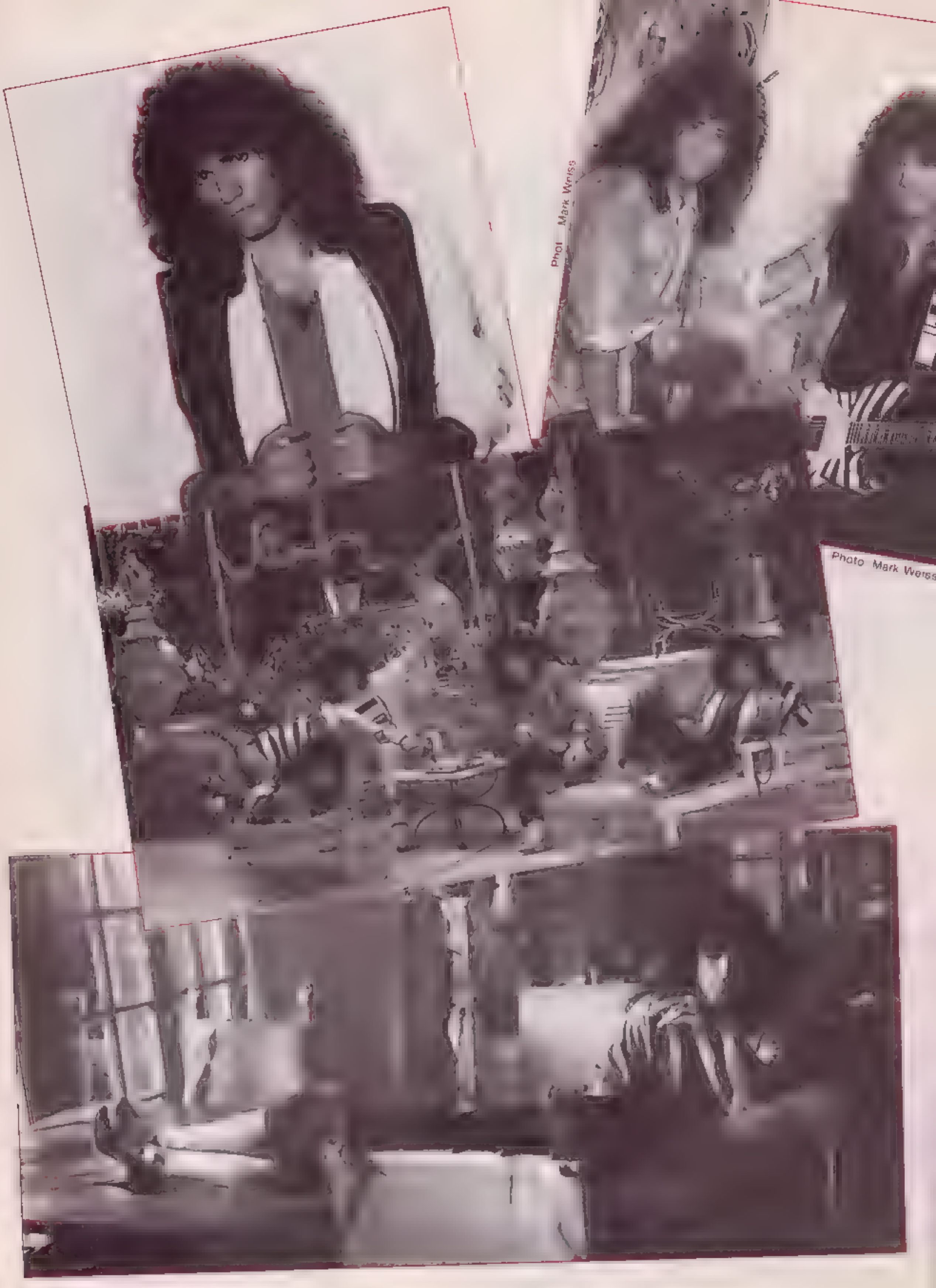


Photo Mark Weiss
Photo Mark Weiss

KISS: NOW & FOREVER

by Ray Allen

The mighty Kiss Army doesn't have to be primed for the next Kiss album or video or tour. They are already waiting for it. Hundreds of thousands strong—all over the world—have followed the careers of these four musicians during the past 13 years. From makeup to fire-breathing to a drum kit in the shape of a tank, few will argue with the fact that Kiss remains one of the most exciting, entertaining, and successful bands in the history of rock music.

What began as an idea in the early '70s has turned into a reality thanks primarily to millions of loyal fans who understand clearly what this band is all about. Kiss is about rock & roll and partying and having fun. Kiss is a mirror-reflection of the wants and needs of the average teenager.

Although the band did struggle somewhat during their first three albums, what really did it for Kiss was their sensational, energetic fourth LP, Kiss Alive, which turned out to be one of the biggest-selling albums of 1975. Kiss Alive made believers of everyone and brought the band the international success it so truly deserved.

It is now 13 years and 20 albums later. Kiss has sold some 65 million records and has gone on to become the standard by which other bands are measured. They have gone through four lead guitarists and two drummers, but the one thing that remains constant is the incredible relationship between Kiss co-founders, Gene Simmons and Paul Stanley. And, of course, the band's incredible respect for their fans... for you.

The relationship between Simmons and Stanley is perhaps one of the longest on-going partnerships in rock. Only the creative forces of Mick Jagger and Keith Richards can topple the Kiss duo in terms of years.

In the beginning, it was Gene's tongue and ponytail that became the image or "face" of Kiss. Their stage trademarks, if you will. During those years, Paul was content to simply introduce a couple of songs in the live show. But since those early days, even the stage roles of Gene and Paul have undergone some changes.

Whenever you'd go to a Kiss concert, you'd always see Gene's wagging tongue sticking up right at you. And all of that was done on purpose. It gave the band the identity it needed to catch on and be remembered. People would always leave a Kiss concert talking about the makeup and the tongue well before they even began to discuss the musical side of the band.

And do you know what? Their plan worked. Soon, people began showing up at Kiss concerts completely dressed like one of the four Kiss characters. They would go out of their way to make up their faces exactly as the bandmembers did. Now that's gotta be flattering no matter how you look at it!

As the Kiss Army grew by leaps and bounds, other bands that played on the same show as Kiss began to get extremely jealous at all of the applause and encores Kiss was getting. Instead of just accepting it as part of life, they decided to sabotage Kiss' show by pulling out the plugs to some of their stage equipemtn and by calling in the fire inspectors just prior to "Firehouse." They figured that by stopping "Firehouse" from being performed, they would take away a big part of the Kiss extravaganza. Boy, were they wrong!

As the years went on, Kiss went through some personnel changes (Peter left, Eric entered) but through it all, they remained true to their fans, to their music and to themselves. Guitarists came and went, but still Kiss rocked on—stronger and more popular than ever before.

But why? Why does this band still exist when others have already disbanded? What endears Kiss to their fans? How does this four-piece outfit keep making one comeback after another? The answer lies simply in the importance that Kiss places on their fan relationships.

Gene and Paul take their success very seriously and always mirror audience feedback. They are ever so conscious of each move and every word on stage. "The stage is still a very holy place for me," Gene confessed. "I realize that whatever I say might be taken literally, so I'm very careful. You don't go on stage unless you have something very important to say—and that's true of our records also. Our records won't have any stickers on them. We always print our lyrics so our fans can read every juicy, morally offensive word. Our records will continue to have too much explicit sex." Gene is NEVER at a loss for words!

With all due respect to Eric Carr (a solid, energetic skinman), and Bruce Kulick (tasty and melodic riffing), the Kiss spotlight will always and foreever be shared by Stanley and Simmons. As long as Mick and Keith are around, there will always be Rolling Stones, and as long as Gene and Paul stay together, the Kiss tongue will always be wagging. •

PAUL

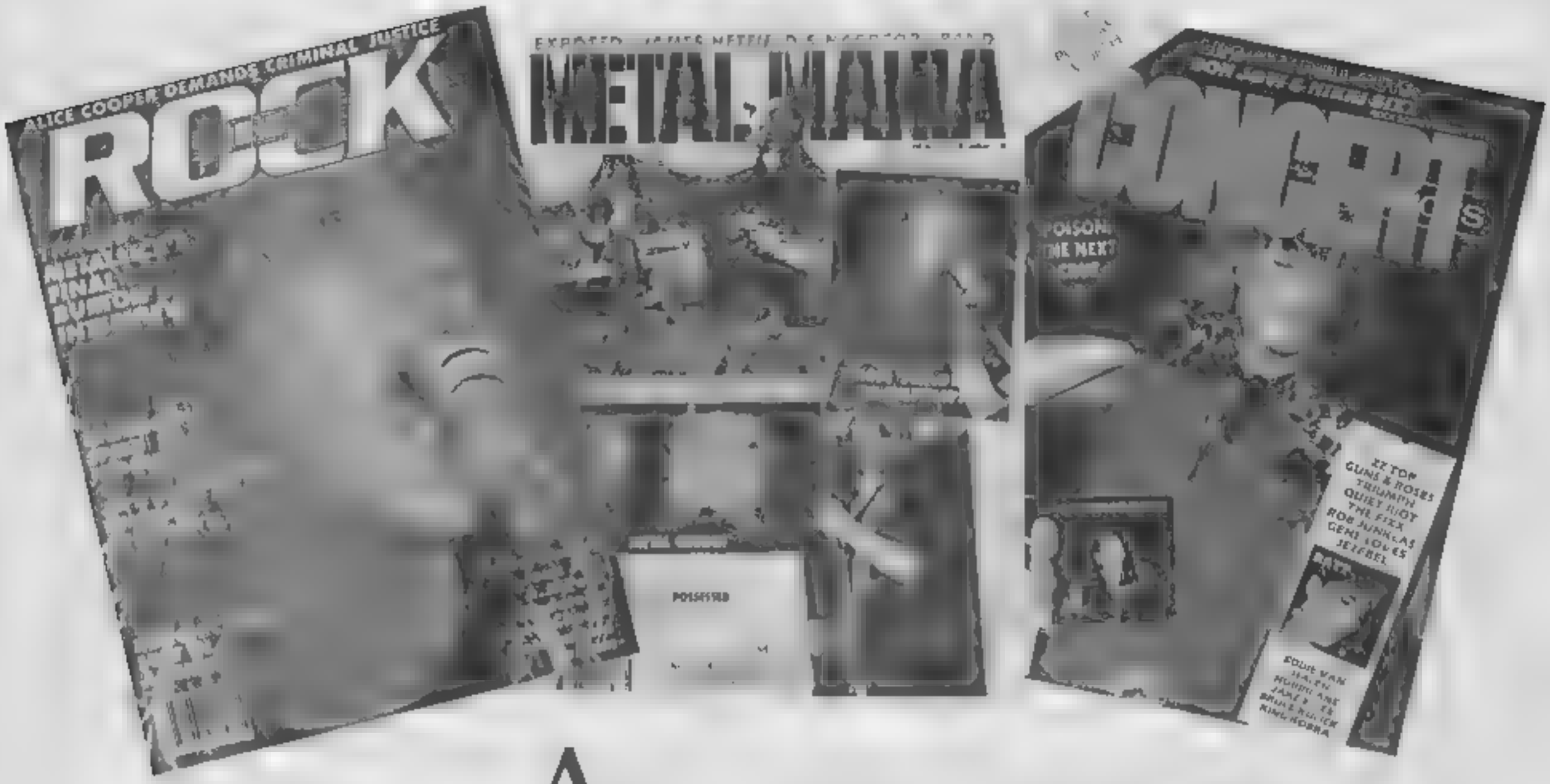
KISS EXPOSED

Photo: Alan Hallman

GENE

Photo: Sam Emerson

TRIPLE PLAY!



America's most exciting music magazines are now better than ever! Rock Scene, Metal Mania & Concert Shots now feature more photos of the greatest rock stars, full-color pull-out posters, in-depth interviews and behind-the-scenes looks at the hottest and newest musicians in the world! You can have all this fun, flash and excitement delivered right to your door, and you can save money as well over the cover price! So what are you waiting for? Get a year of great rock 'n roll and save big bucks now!

Yes rush me:

☐ Rock Scene ($24 for 12 issues, $29 in Canada)

☐ Metal Mania ($12 for 6 issues, $15 in Canada)

☐ Concert Shots ($18 for 6 issues, $22 in Canada)

(Allow 6-8 weeks for delivery)

Enclosed is a ☐ Check ☐ Money Order ☐ My Credit Card Number

My ☐ VISA ☐ MasterCard # _____ Expires: _____

Name: _____

Address: _____

City/State/Zip: _____

Signature: _____

Mail to: Tempo Publishing, P.O Box 1447, Hollywood, CA 90028

CINE

'If you hold your face too close to the mirror, you really see nothing.'

heard a tape and liked them, so I sent for them, and they came up and we spent some time together.

KK: They came to New York from Philadelphia?

GS: Yeah. And so I liked what I heard and I thought there was great talent there and so on, and then took the tapes around, but couldn't get them a deal. Even at PolyGram.

KK: Really?

GS: Yeah. PolyGram just said no.

KK: The tapes you had, had three or four of the songs that they eventually recorded.

GS: Yes, I know. How do you know the tapes I've got?

KK: Because when I spoke to Tom, he told me what songs were on those tapes. And there was only one set of tapes. So I know.

GS: Anyway, here was the point: I told Tom, you know, I think the band was great, but the lead guitarist has gotta go and you gotta make some changes. It's not quite there, although the band could be huge. And then they got involved with a guy out there, who was sort of their friend, who sort of became their manager—

KK: Larry Mazer.

Continued from previous page

GS: And I said this was getting a bit too complex for me, and if they wanted me to help some more I would love to, but I don't want to get involved with two or three different managers. Then Jon walked in, saw them, and bang—the same record company that passed, signed them.

KK: That's amazing.

GS: Yeah.

KK: So you could've added to the Van Halen list, because you discovered them, too. Well, at least your instincts are right.

GS: Yeah. I know when I hear something. It's like, when you hear something that's good, chances are, it's good.

KK: Anybody else knock you out?

GS: Yeah, there's a new group I'm getting involved with now, but I shouldn't mention their name. Well look, it's like talking about what you're gonna get for Christmas.

KK: I understand.

GS: I can't tell you the name of the band yet, because contracts aren't signed or anything.

KK: Rock band from the East Coast?

GS: Rock band, ironically enough, from up in the redwoods of California. Someplace in the sticks.

KK: Do you guys like California any more now than you did years ago?

GS: I still have a problem with California, which is that there's a danger that too much sun will rot your brains. And it's no accident that the Beach Boys come from Los Angeles, and that the Rolling Stones come from London. There's something—it's difficult for a Black Sabbath to be born in Los Angeles naturally. What Los Angeles does is wonderful—you know, they do it very well. They follow trends terrifically. When shag hair came out of England, you've got 2000 shag haircut groups in Los Angeles. That's fine. It's just that it doesn't happen naturally. It happens by way of fashion. They see it someplace and they say, hey let's do this. But I feel that really, you know—a Nikki Sixx doesn't come from Los Angeles, he comes from Oregon. And the Van Halens don't come from Los Angeles, they come from Pasadena, a real—a great place to live, but God, not the cradle of civilization in any way, shape, or form. This is a real quiet town. And I think the great bands always come out of places where there's a lot of nerves jangling and nerve endings being touched, you know.

KK: Right. What are some of the big things coming out of New York? Are you in tune with that, some of the newer bands?

GS: Yeah.

KK: What's happening here?

GS: Unfortunately, not a lot of rock and roll bands. Rock and roll bands that are starting to make headway come out of Long Island, where it's more Middle America and they're just sick and tired of being cooped up in respectability. What I really do love is the energy of Thrash. I don't think the songwriting is there yet, but that doesn't mean that they don't have the great spirit. And once these guys learn how to write songs, they're gonna be outstanding, because all that energy, the garage-band-energy-syndrome is really important. I love punk for the same reason. I thought the songs were just godawful.

KK: Right, but the energy . .

GS: The energy was honest, and it wasn't following the trend

KK: And what about rap? Does that get you off at all?

GS: I love rap. I think certain kinds of rap are real important, because it breaks down melody to its simplest roots. So I think rap is great for all that stuff. Rock and roll, to be vibrant, tends to make you either love it or hate it. I gotta run upstairs and take a shower. You know my number, so if you want to talk some more, just call me up at home. We'll talk again soon.

PAUL

1979

Paul Gruen

THE KISS

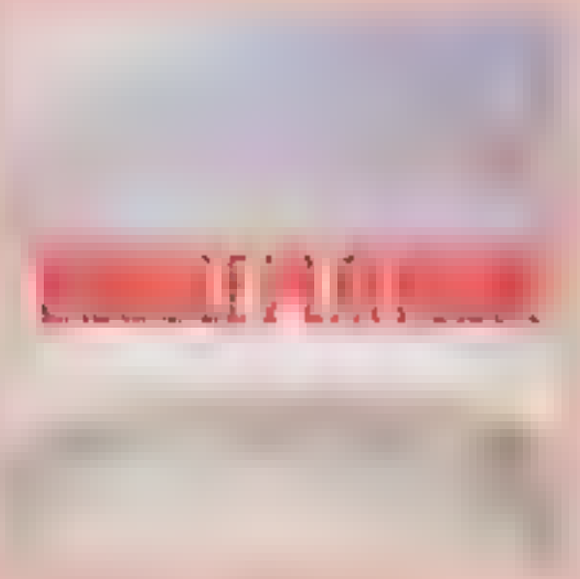
KISS
(Feb. 1974)

Hotter Than Hell
(Oct. 1974)

Dressed To Kill
(March 1975)

Alive
(Sept. 1975)

Alive II
(Oct. 1977)



Double Platinum
(April 1978)

Gene Simmons
(Sept. 1978)

Dynasty
(May 1979)

Unmasked
(May 1980)

The Elder
(Nov. 1981)

KOLLECTION

Destroyer
(March 1976)

Rock & Roll Over
(Nov. 1976)

Love Gun
(June 1977)

KISS has released 20 albums in their long and successful history. The editors of *KISS Exposed* have collected them all and listed them here in exact chronological order to serve as a guide to the evolution of KISS over the last 13 years.

Enjoy!

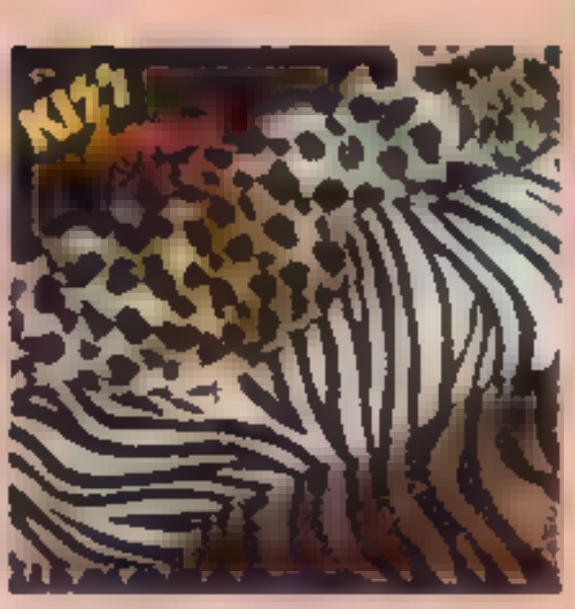
Paul Stanley
(Sept. 1978)

Ace Frehley
(Sept. 1978)

Peter Criss
(Sept. 1978)

Creatures Of The Night
(Oct. 1982)

Lick It Up
(Sept. 1983)



Animalize
(Sept. 1984)

Asylum
(Sept. 1985)

PAUL

Continued from page 24

KK: Absolutely! The problem with the first album, although it exploded recently because of the video, is that the record has no balls. But the band live is real rock 'n roll and real raunchy.

PS: The guys are great, I played with them in Dallas recently. We did "Strutter."

KK: Are they going to record that?

PS: No, I hope not. I love the tune, but they have more than enough original, really great stuff, and I think that the next Poison album is really

'Me and Peter and a roadie were pooling our money to eat.'

going to set a lot of people on their asses!

KK: The last time we spoke, which was just about a year ago, when I did a cover story on you for another magazine, I asked you about personal things, such as acting, producing other projects, has any of that changed?

PS: Yes. This involvement with Poison is the first change. The thing that I said then and I still maintain is that I don't do crap and I won't do something just for the sake of working

KK: I remember you saying that you wouldn't do a part in a movie just because someone offered it to you.

PS: I think I said that it's easy to be on an exercise bike and think you're

moving when you're really not going anywhere. That's not my idea of fun. I value my time too much, so everything in its place and everything in its time. Poison is the first band that I will work with.

KK: I heard some rumors that you would soon be working with Jet Boy. Did that fall through?

PS: I did get together and meet with them, but there's always reasons for things not happening. It's just that it wasn't right at the time, but I wish those guys the best, and hopefully great things will come from them. Just getting back to Poison, when I saw them, I said: this is what I want to do! Actaully it was kind of mutual. When I sat down with CC, we sat in the dressing room and played every KISS song ever written. He's really a great guitar player. A real killer! That was just meant to happen, and barring any unforeseen changes, that's what I'll do. But it really comes down to the same thing. Things that are worth doing I will do, and nothing is worth doing, unless it's worth doing well

KK: That's a great start. To sink your teeth into your first project and have it be Poison! That's wonderful! A great choice!

PS: I think it will be absolute mayhem in the studio!

KK: You're going to have a great time doing it!

PS: The guys are great, and we're all very much from the same place!

KK: I heard a rumor out here that there is the possibility after the 21st album is out and the tour is done that there would be some sort of...

PS: Reunion?

KK: Yes, and I stress the word *rumor.* You heard it also?

PS: Yes I did.

KK: Did you start it?

PS: It's very funny, you know? It's always interesting to hear!

KK: It's a great idea!

PS: I think we appreciate the thought but it's really not something we want to do.

KK: For me, it only really works in the context of a farewell tour...

Photo: Barry Levine

Photo: Mark Weiss

PS: Even in the context of a farewell tour, even if there ever was going to be a farewell, which I don't quite see. As always the party's always gone full tilt and I really don't see the time when the refrigerator's empty. I don't really see it happening because that was the past. And the great beauty of the past is that it is the past. I don't want to resurrect the past. You know, thanks for the memories! It's real great, and I spoke to Ace last week..

KK: His new album is out

'I'm rooting for Ace 100%'

PS: I'm thrilled that he's got his shit together, and I love the guy, and I'm rooting for him 100 percent. I'm not saying that we may never play together again, that's always possible, but I don't think anybody is really planning on it. It's all special not just because of the chemistry in a band, but because of the time it takes playing together. Why fool with it?

KK: I agree.

PS: It's really the only way. [Telephone rings] Kenny, hang on a second... it's Eric calling. (pause) I've gotta get back to finishing up my demos now. Eric says "hello" and I want you to call me at home so we can get together when I come out to L.A. And thanks again for the magazine tie-in with the video. It's all for our fans. They'll love it! •

GENE

KISS 91

PAU

BRUCE

Photo: Geoffrey Thomas

KISS

Photo: Sal DiBenedetto